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THE STUDY-BOOK
OF
MEDLÆVAL ARCHITECTURE AND ART.

LONDON :
PRINTED BY R. CLAY, SON, AND TAYLOR,
BREAD STREET HILL.

THE STUDY-BOOK
OF
MEDIÆVAL ARCHITECTURE
AND ART;

BEING A SERIES OF
WORKING DRAWINGS OF THE PRINCIPAL MONUMENTS
OF THE MIDDLE AGES.

WHEREOF THE PLANS, SECTIONS, AND DETAILS
ARE DRAWN TO UNIFORM SCALES.

BY THOMAS H. KING.

WITH NOTES HISTORICAL AND EXPLANATORY OF THE PLATES.

VOL. III.

LONDON:
PUBLISHED BY HENRY SOTHERAN AND CO.
136, STRAND, AND 42, CHARING CROSS.
1868.

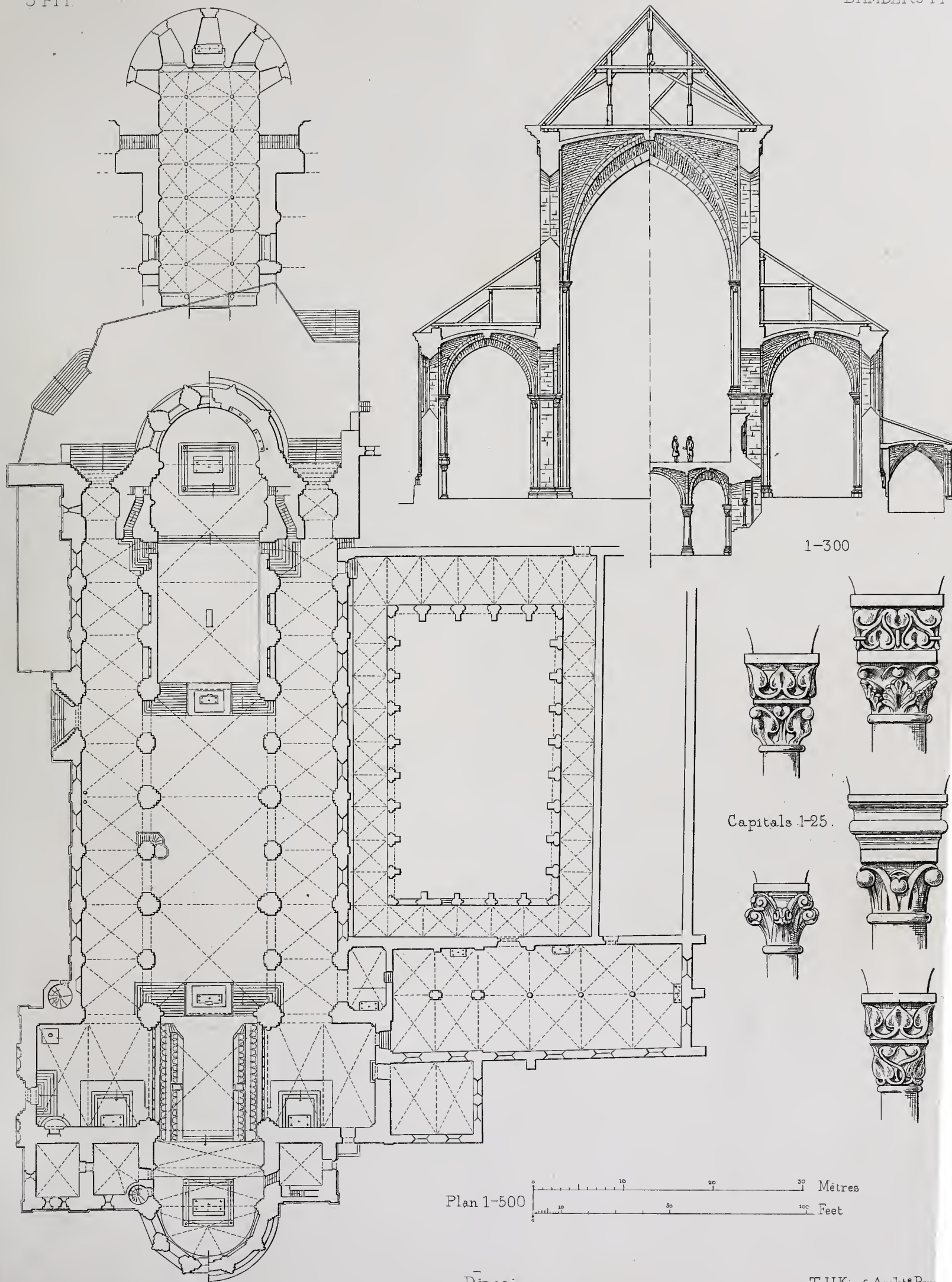
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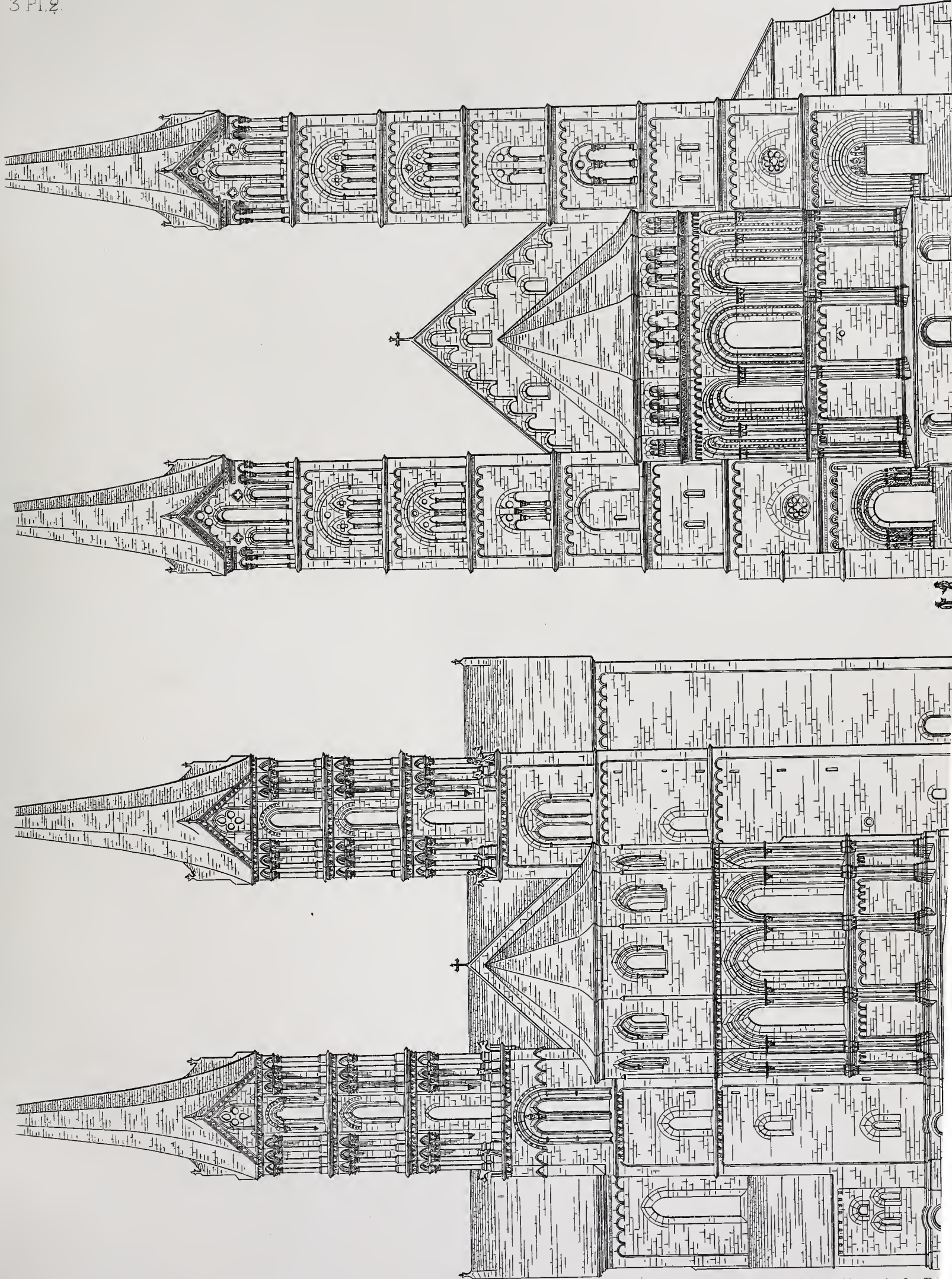
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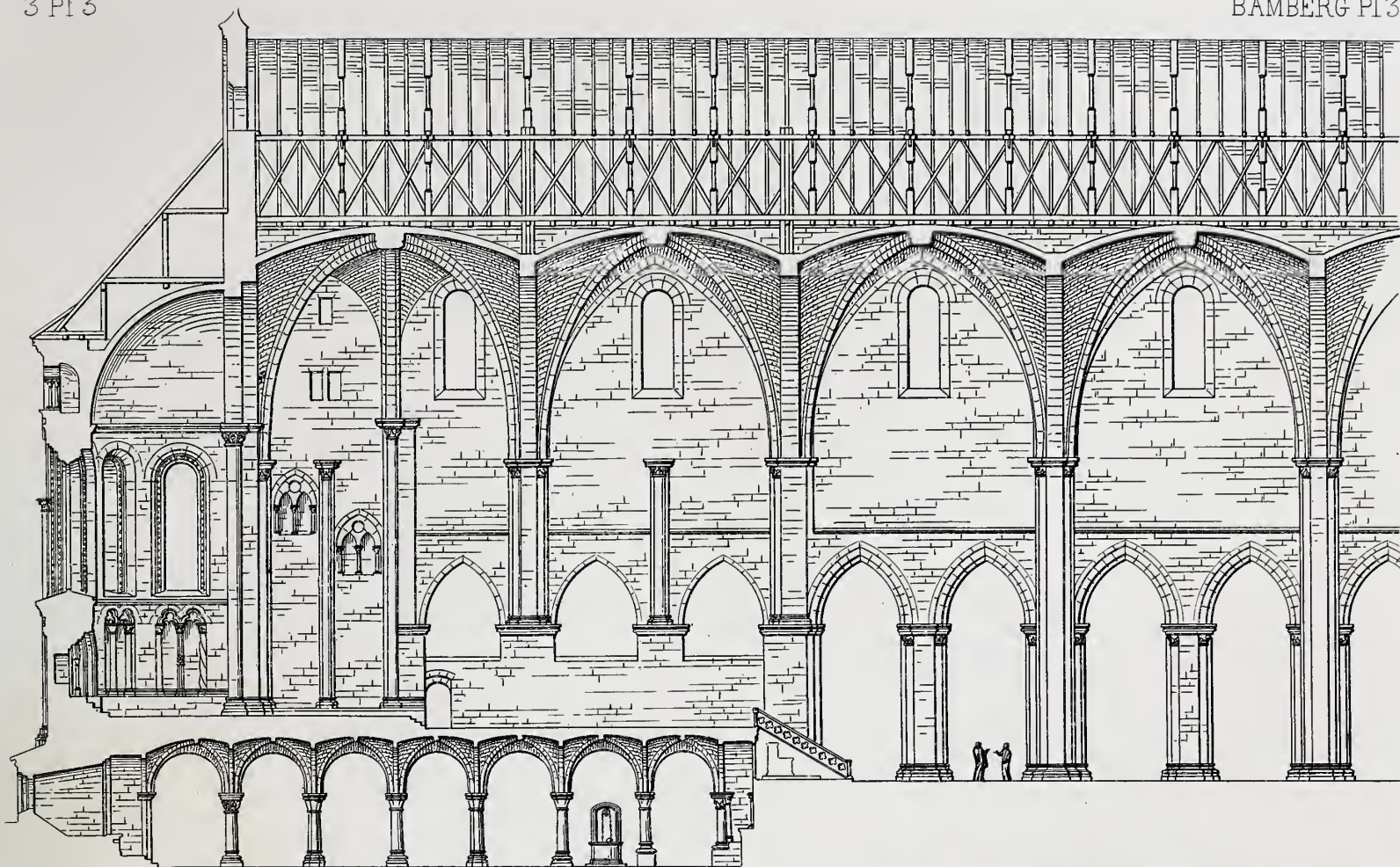
and, enclosed in two shrines, the skulls of that Emperor and of St. Cunegunda; also a magnificent specimen of eastern cloth of gold of the 11th century, found in the tomb of Bishop Gunther.

DESCRIPTION OF THE PLATES.

PLATE I.	Plan of the church and cloisters—plan of the crypt under the east choir	at 1 in 500.
	Half sections of nave and of choir and crypt	„ 1 in 300.
	Capitals from the crypt	„ 1 in 25.
PLATE II.	Elevations of eastern and western choirs	„ 1 in 300.
PLATE III.	Longitudinal section of choir and crypt	at 1 in 300.
	Well in crypt and pillar with section of its shaft, and of the arches of crypt	„ 1 in 25.
PLATE IV.	Lateral elevation of part of nave, transept, and western choir	„ 1 in 300.
	Elevation and section of stringcourse and plinth of choir	„ 1 in 25.
	Capitals and moulding of ring	„ 1 in 8.
PLATE V.	View of church from N.E.	
PLATE VI.	Perspective of the ensemble of one, and plan of the slabs of three tombs of	
	bishops in <i>bas-relief</i> of 13th century	„ 2 in 25.



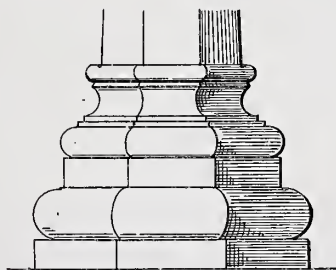
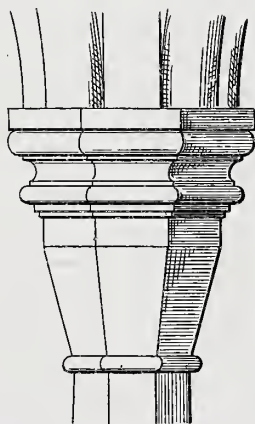




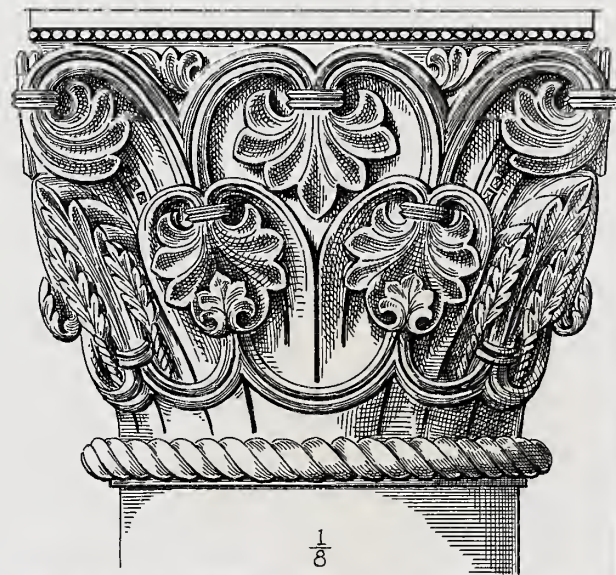
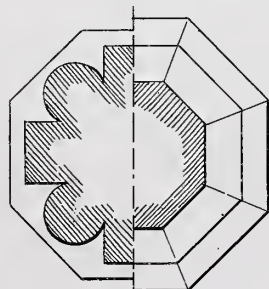
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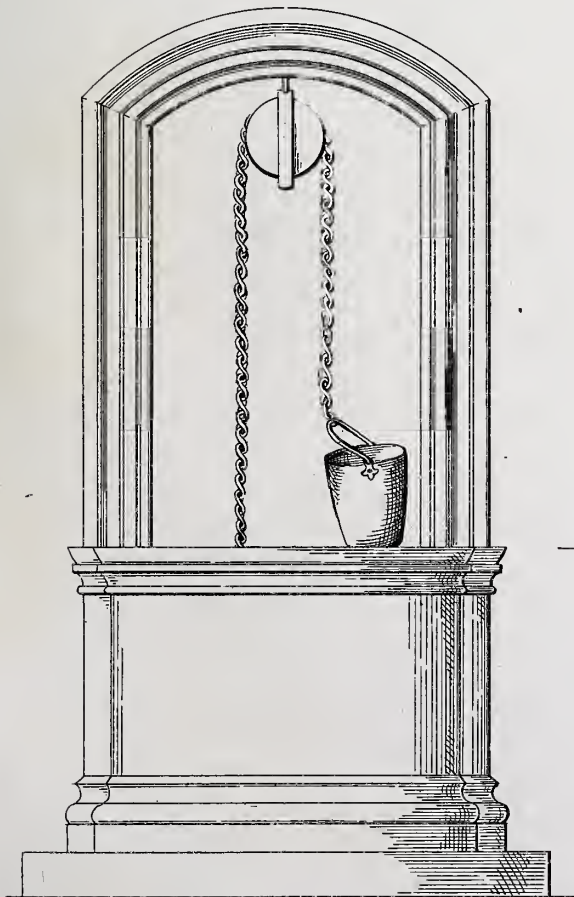
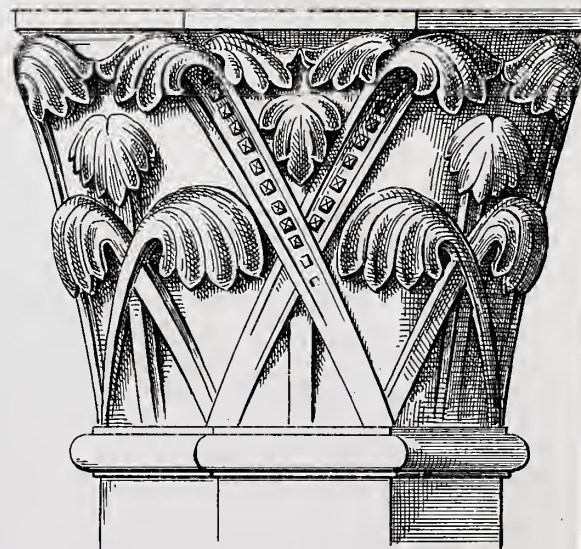
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1-25



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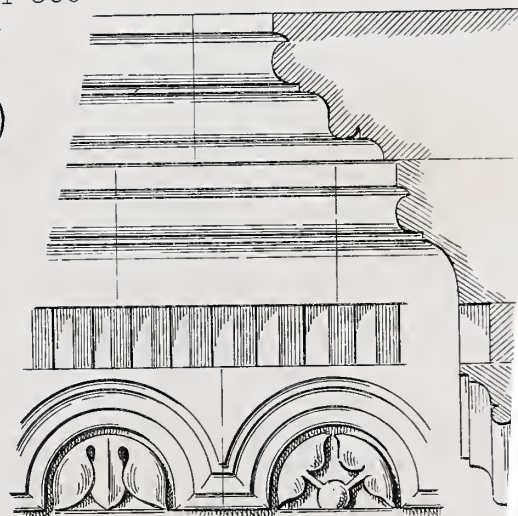
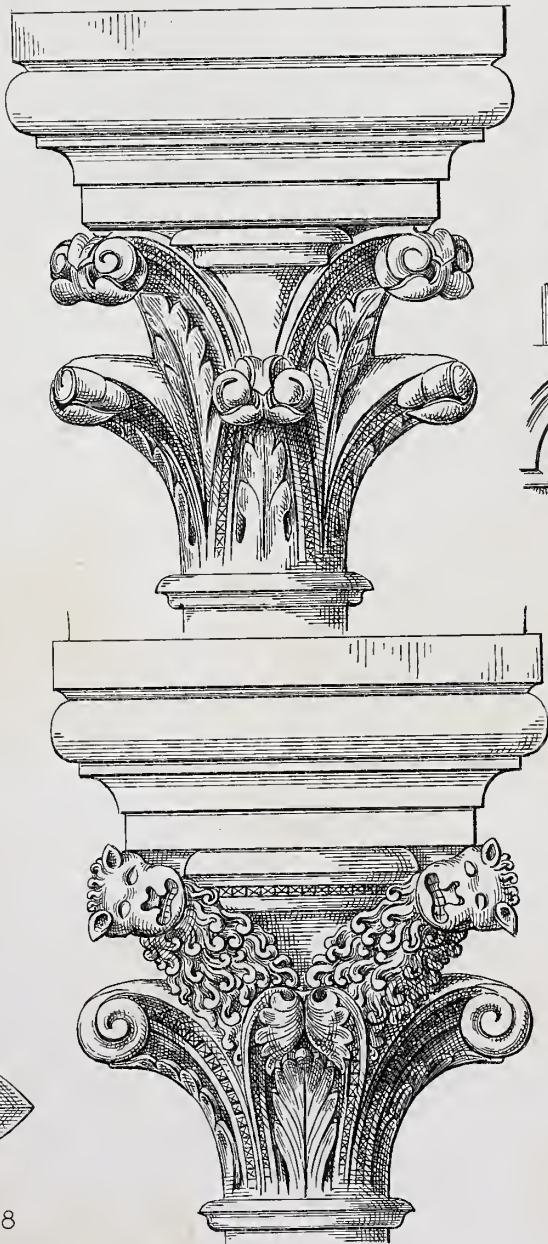
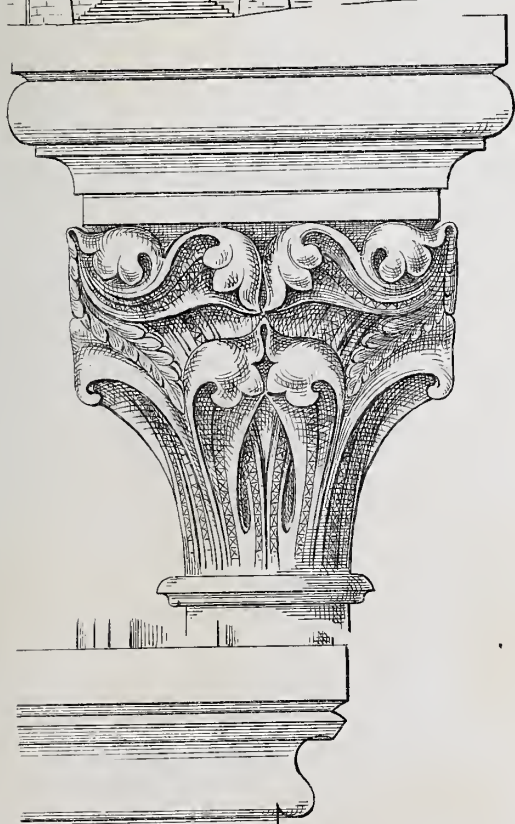


London Bell & Daldy 1858.

1-25

Déposé.
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T H King Archt. Brug



1-25

Capitals 1-8.



1-8

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Déposé
204.

T.H. King Archt.

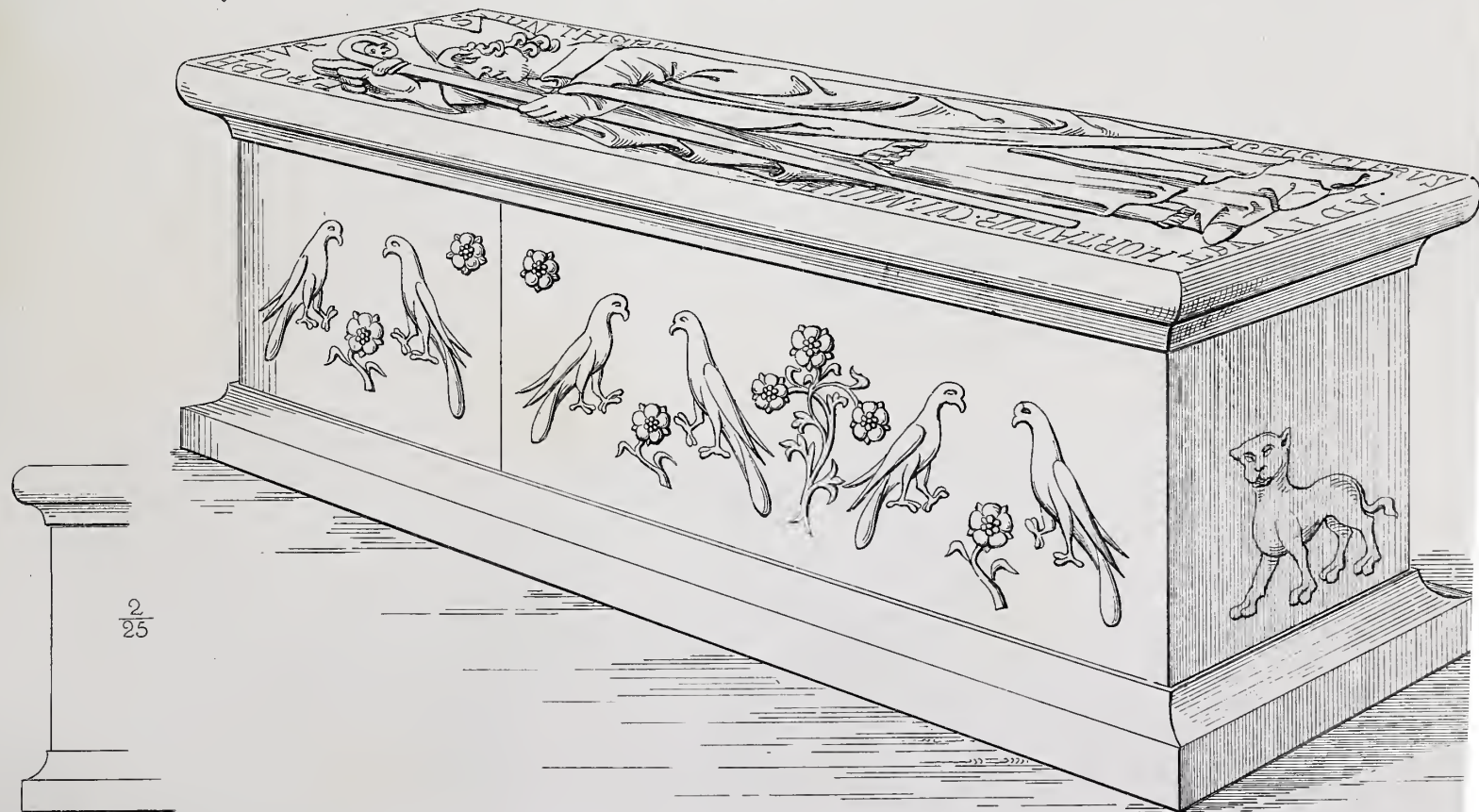
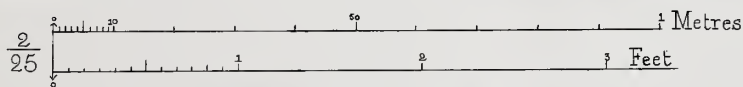


London, Bell & Daldy 1858

Déposé
205

T. H. King, Archt. Bruges

Printed by Day & Son, Gate, St. Martin's Lane, London



HANOVER (CHALICE) AND HEILBRONN.

(CHALICE.)

By the courtesy of Professor Usterlyk of Hanover, we are enabled to furnish our students with a drawing of a very interesting chalice, which forms one of the ornaments of his choice collection of works of art.

Both in respect of its form and style of design this chalice is well worthy of study, but the details given in the engraving are such as to render a verbal description unnecessary.

The medallions in relief on the foot represent, besides the Sacrifice on the Cross, common to all chalices, and required by the rubric, the typical sacrifices of Abel, Isaac, and Melchisedec; all singularly Byzantine in character.

DESCRIPTION OF THE PLATE.

Half the chalice in elevation.

Plan of foot and of knop.

Detail of knop laid open.

The buttons on the knop, which are six in number, one being shown on the elevation.

Section of stem showing foliage round the curve of the foot in plan.

Half the paten, and a section of it.

All drawn to the size of the original piece.

HEILBRONN.

THE Church of St. Kilian, of Heilbronn, was commenced in the 11th century, but the only portion of the building which dates from that period are the foundations of the nave.

The choir, with its side chapels and two towers, was founded by Hans von Mingolsheim at the beginning of the 15th century, and was finished in 1480 by Burk-

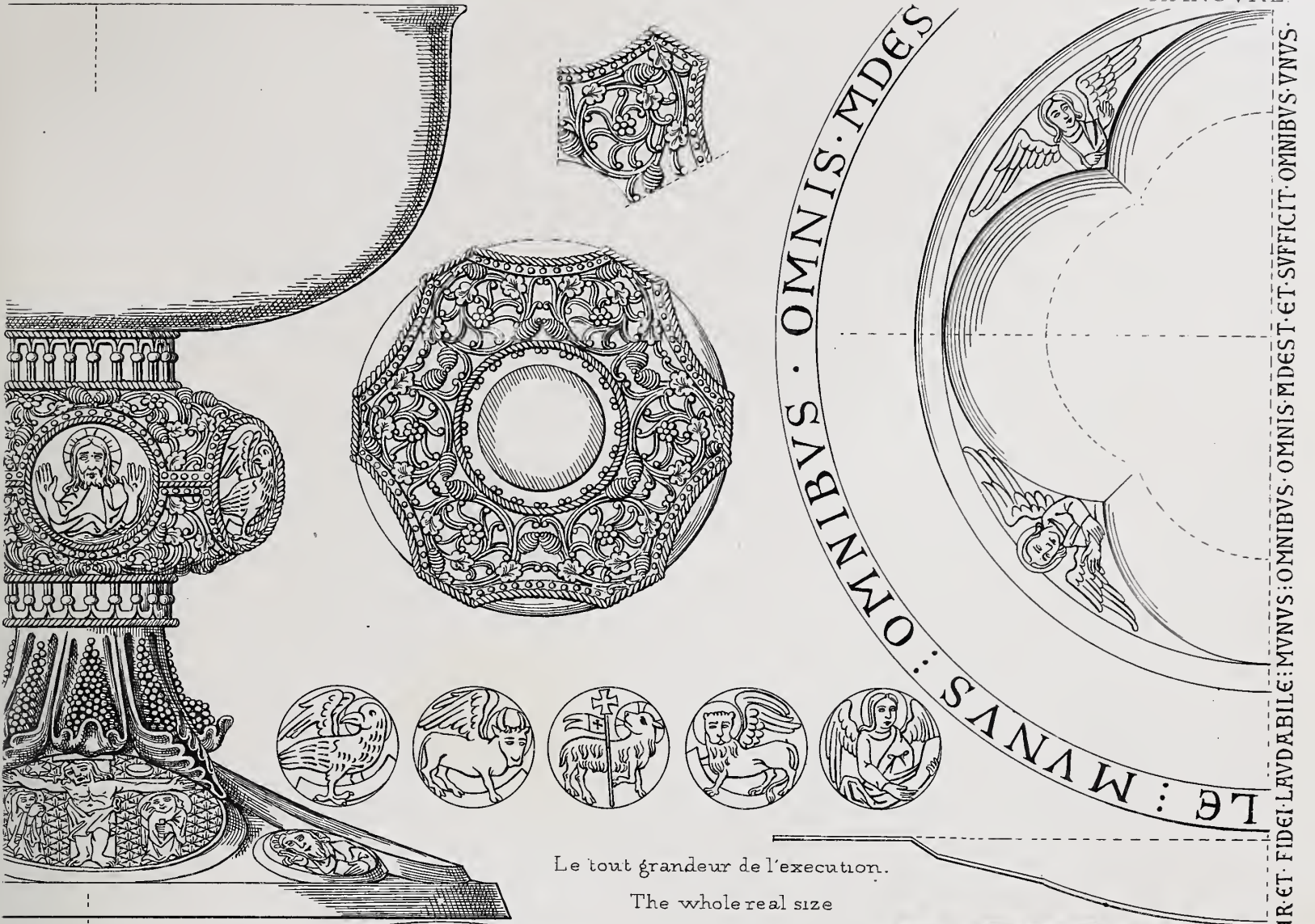
hard Engelberger. It is richly adorned with carving, and contains a lofty tabernacle added soon after the completion of the building.

The western tower is a quaint erection, built by Hans Schweiner, of Weinsberg, from 1507 to 1529 ; it is 220 feet high.

In the windows of the choir remain some portions of the ancient glass. The Church also possesses some pictures of saints by Hans von Culmbach (1545), and a few monuments.

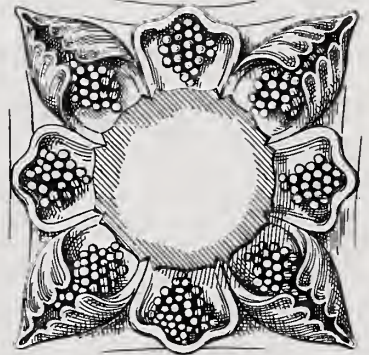
DESCRIPTION OF THE PLATE.

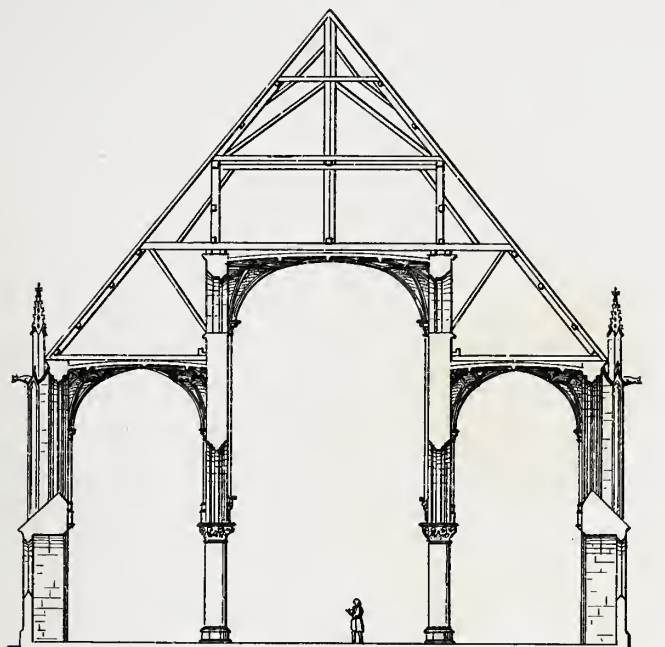
Plan of the church at 1 in 500.
 Transverse sections of nave and choir „ 1 in 300.
 Perspective view from the north-east.



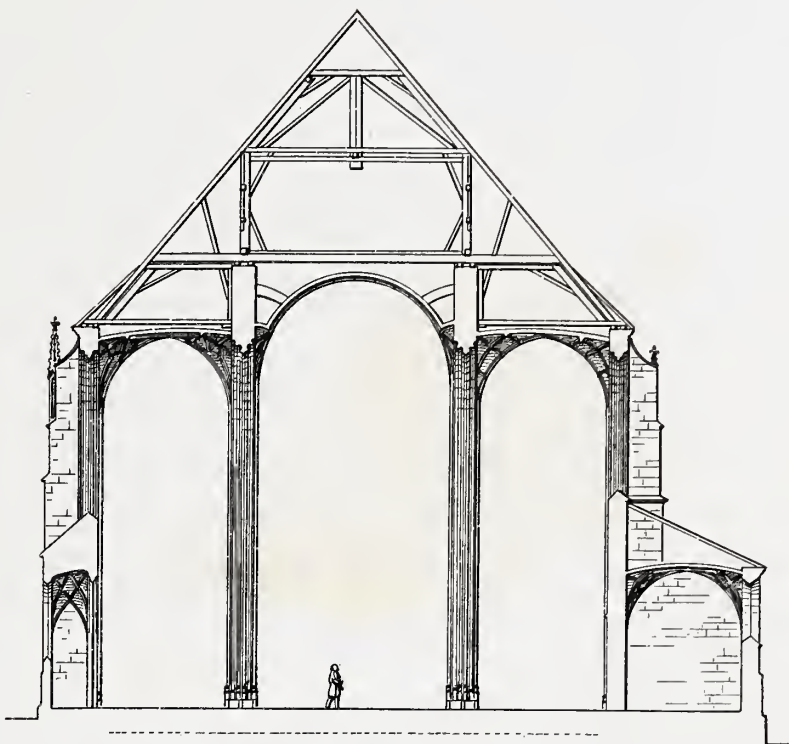
Le tout grandeur de l'exécution.

The whole real size

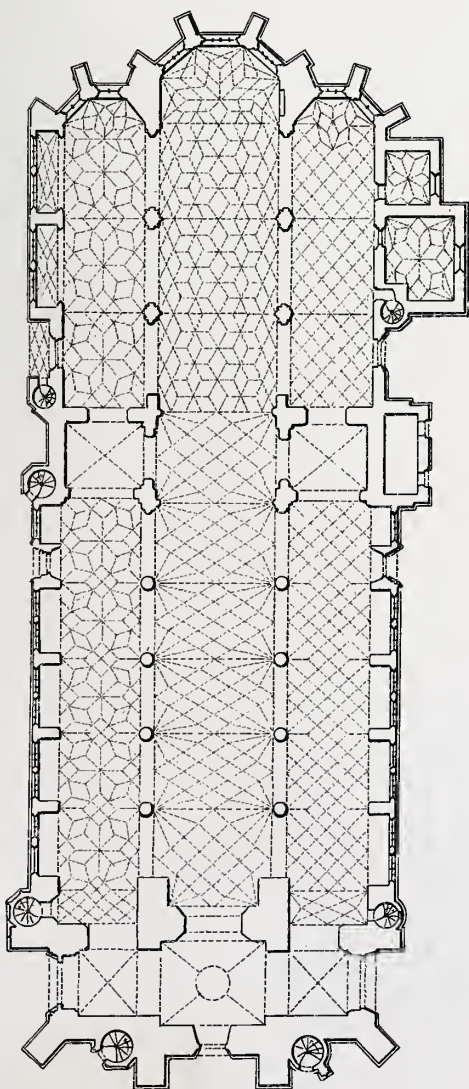




Nef Coupes 1-300 Nave

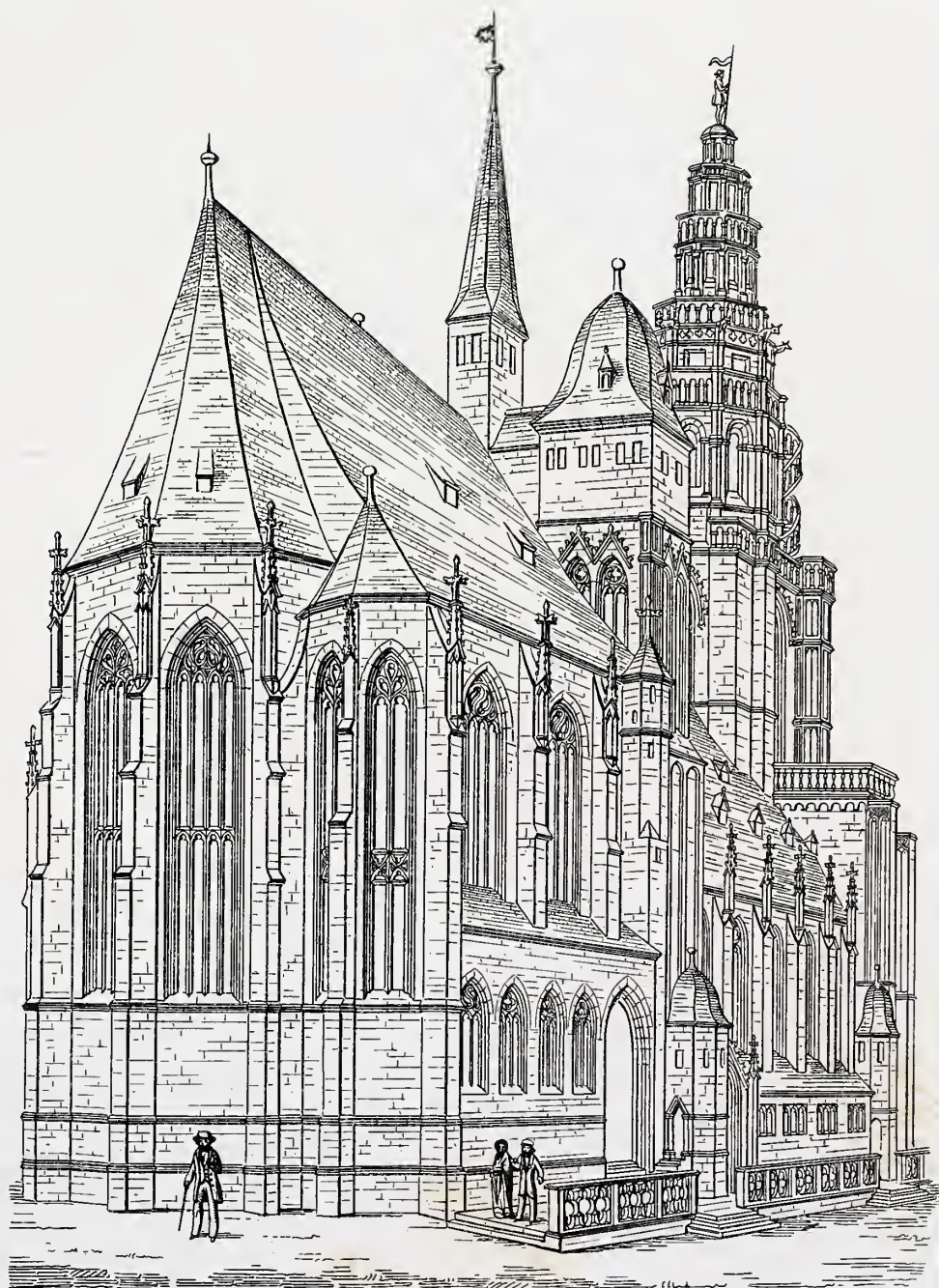


Choir Section 1-300 Chœur



Plan 1-500

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Déposé
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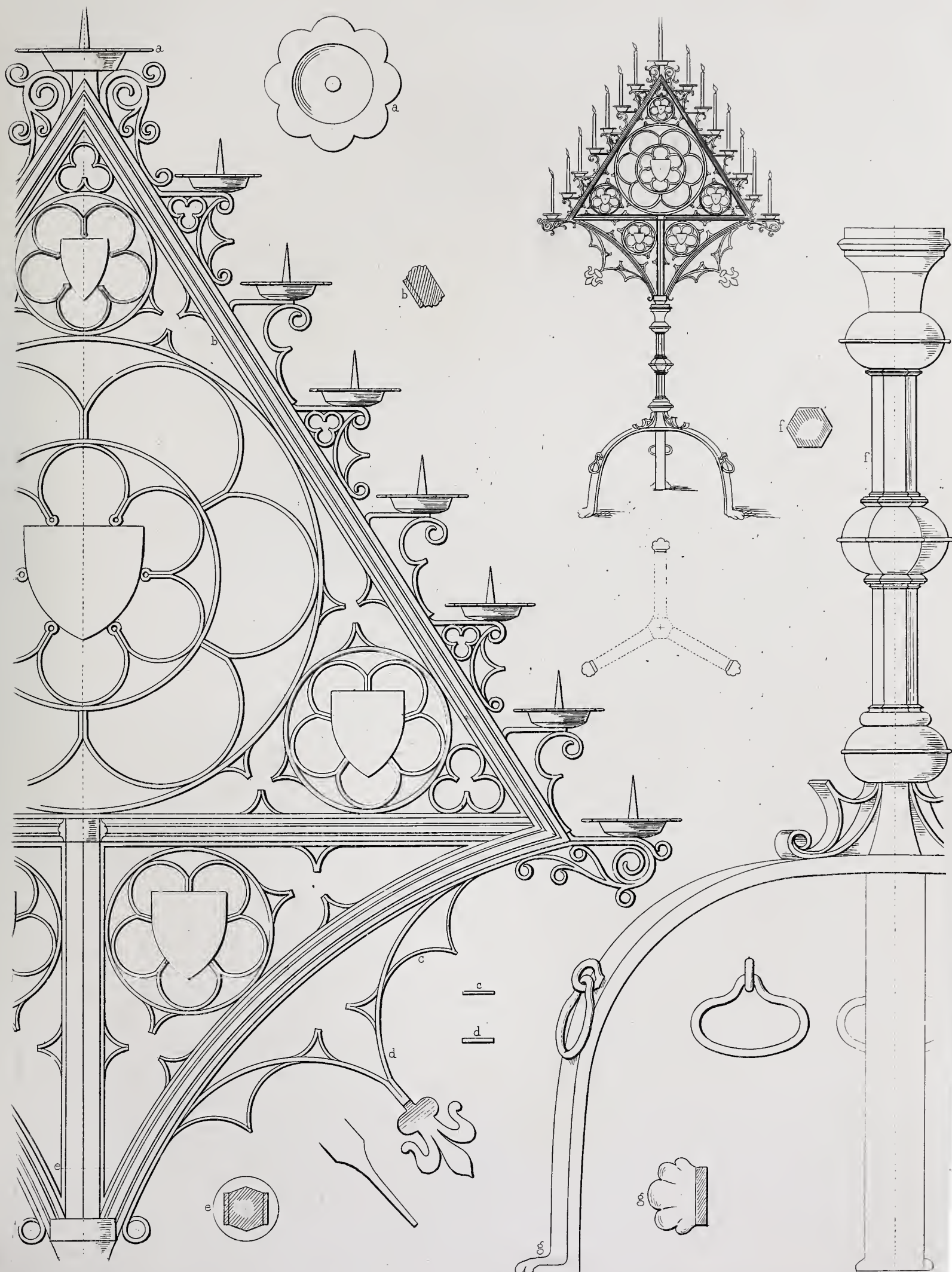
T. H. King Archt Bruges

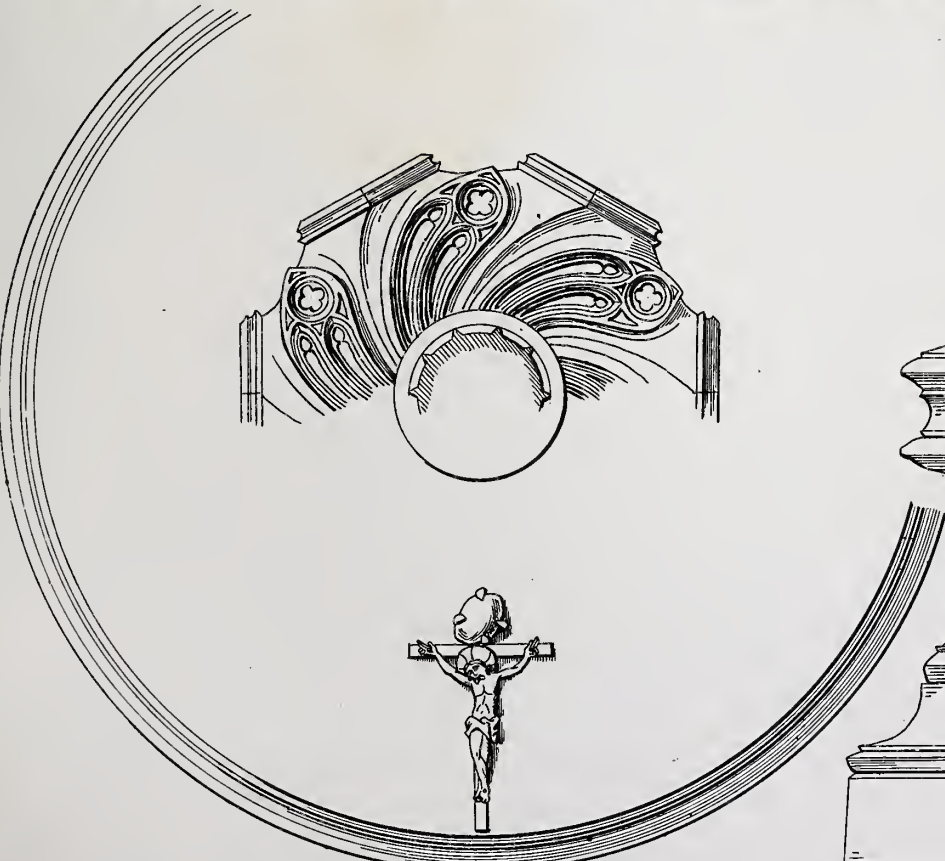
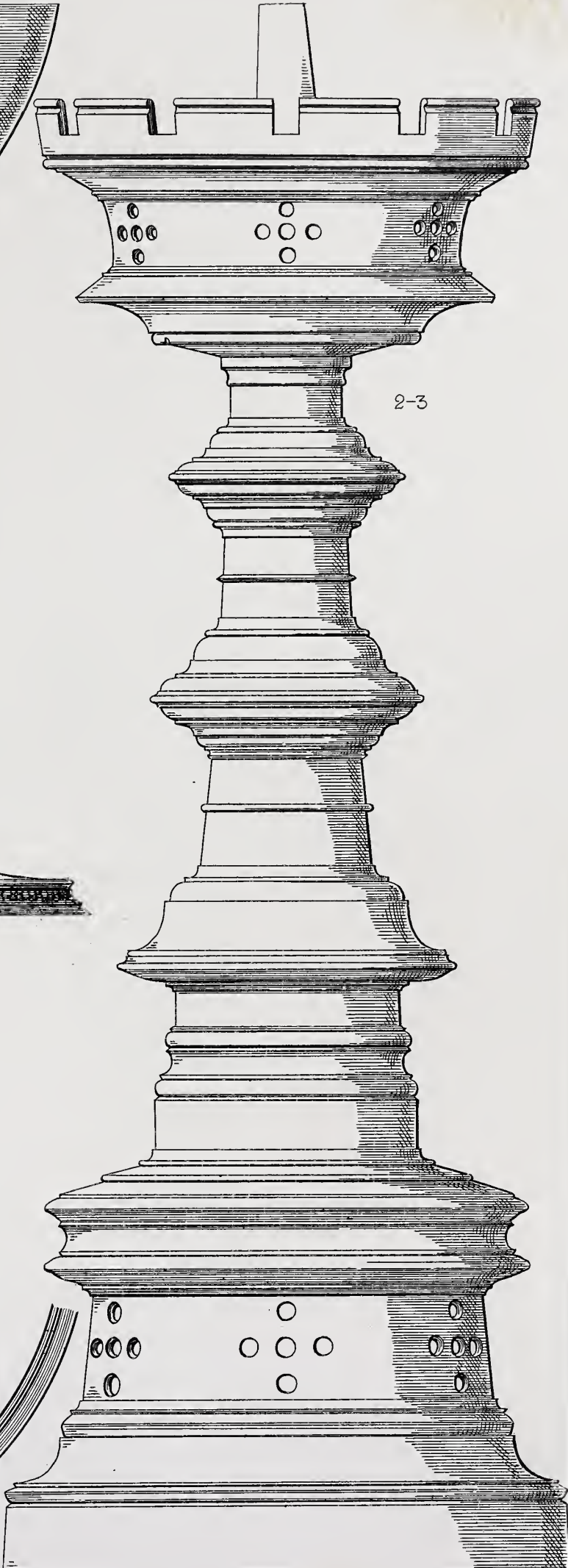
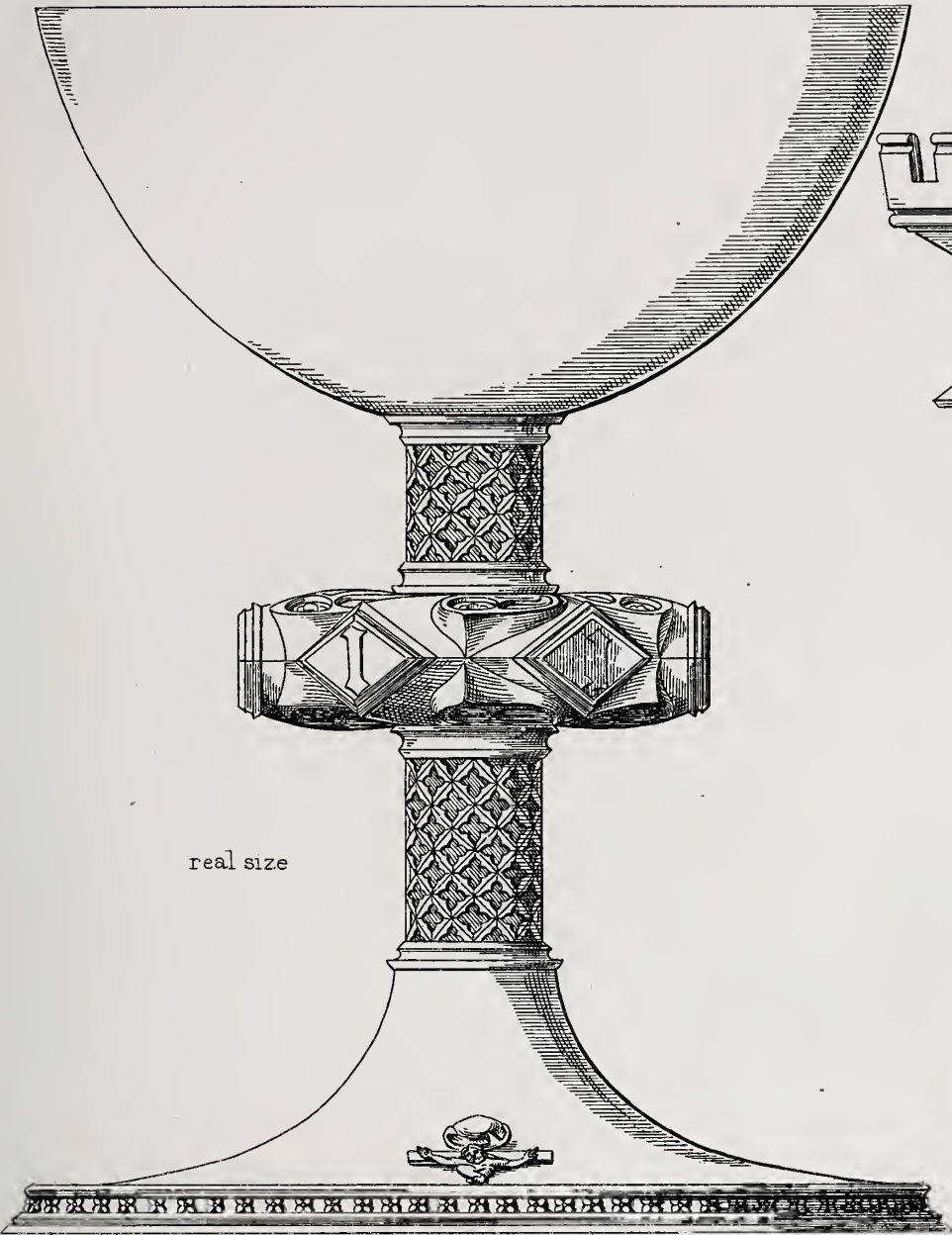
engraved a salt cellar. An iron corona of curious design and work, which is suspended in the council chamber, will be found engraved in *Orfèvrerie et Ouvrages en Metal du Moyen Age*, by Mr. King, Plate 83 of the second volume.

DESCRIPTION OF THE PLATES.

- PLATE I. Hanging Image of the Blessed Virgin. The scrolls and foliage are of wrought iron, as are also the six elegant branches for lights which surround the base. The figures are of wood. The busts supported on the scrolls represent the kings of Judah. The scale will be found by the dimensions of height marked alongside on the plate.
- PLATE II. Herselight of wrought iron in the cathedral at Osnabruck: it is figured in elevation, the stem shortened at scale of 1 in
Details and sections at 1 in
Sketch of elevation of the whole „ 1 in
- PLATE III. Chalice and candlestick from the cathedral. Elevation of candlestick in brass, cast and turned, at the scale of two-thirds the size of the original. Chalice, in elevation; plan of foot and of half of knop; all real size; the crucifix is in relief.
- PLATE IV. Processional cross, and cast bronze door-handle from the cathedral.
Elevation of cross at 1 in 10.
Details of same and plan of knop real size.
Elevation and profile of the door-handle at one-third of the real size.
- PLATE V. Chalice in the cathedral. Elevation of half the chalice. Section showing the application of foliage in relief. Plan of the knop. Part of the ornament laid open; it is pierced, and the inner knop varnished shows through. A part of the foliage of the false cup laid open, and traces on it to show the extent of relief in the foliage. A quarter of the foot, and a part of its ornament laid open, with traces to show the relief of the foliage all real size.
- PLATE VI. Plan of St. John's Church at 1 in 500.
Transverse sections of choir, nave, and transepts „ 1 in 300.
Sedilia piscina, and elevation of an angle of pillar of nave with its mouldings „ 1 in 25.
- PLATE VII. One quarter of rose window in elevation; section of same, showing its mouldings. Door-head of sacristy door, carved with an Agnus Dei, mouldings of its jambs and arch. Door-head in the north transept, mouldings of its jamb and arch all at 1 in 25.
- PLATE VIII. Elevation of part of sedilia „ 1 in 10.
[The remainder as also the height shown in next plate.]
- PLATE IX. Remainder of elevation of sedilia, and drawings of the two ends of the same „ 1 in 10.
The ground is cut through. A part of the head is given to show the inclination of the canopy.
- PLATE X. Processional cross of silver gilt half real size.
One of the terminations, and its section. Evangelistic symbols from the other terminations real size.
- PLATE XI. Salt cellar in silver [restored] half real size.
Part of cover; part of foot; section of basin; section of stem; plan of knop real size.
- PLATE XII. Plan of foot of same salt cellar. Enamelled medallions from round the basin real size.





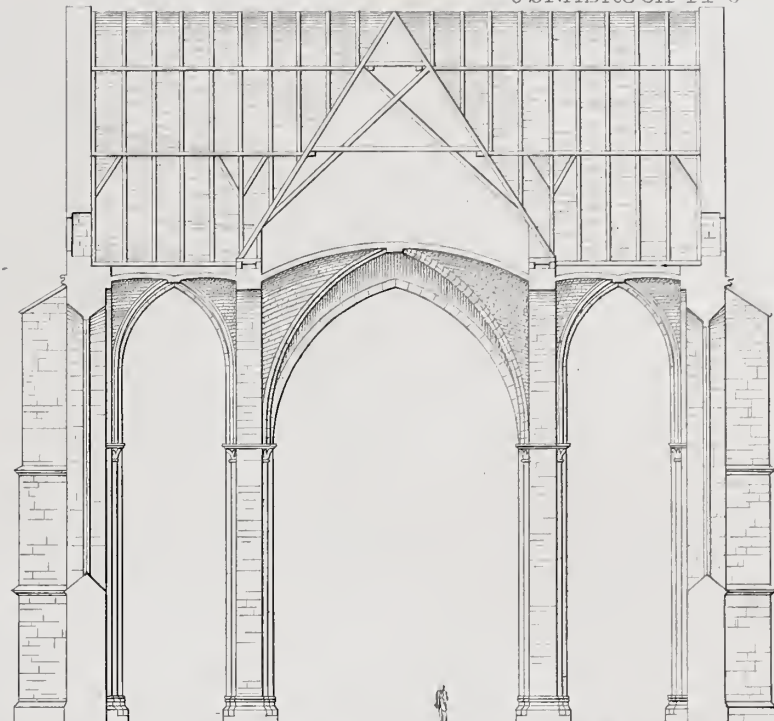




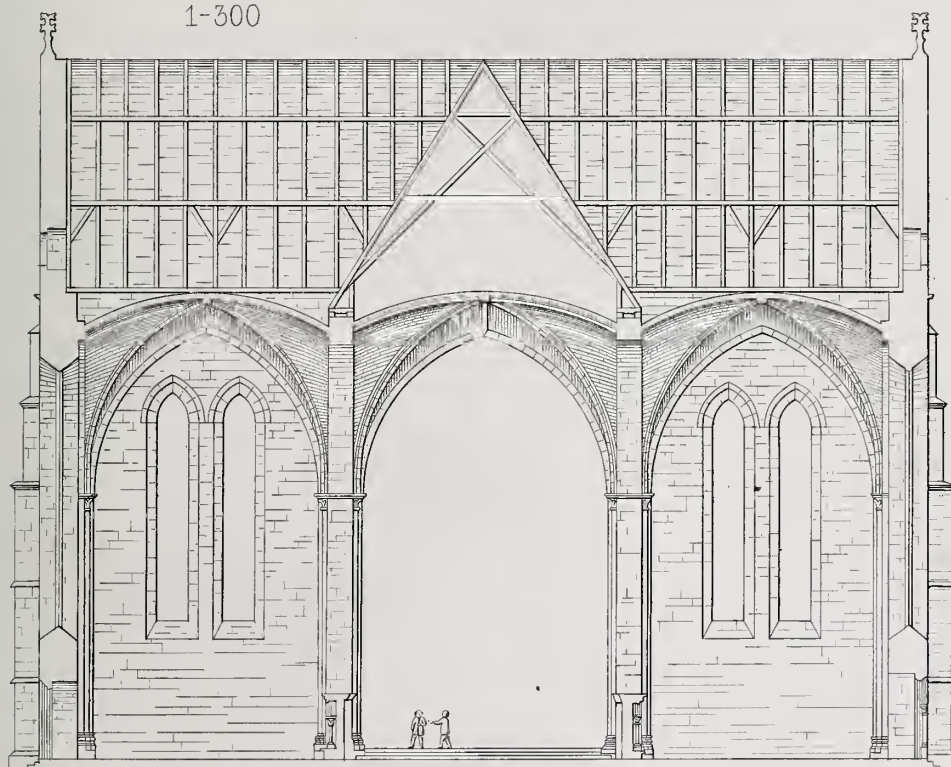


Le tout grandeur de l'exécution The whole real size.

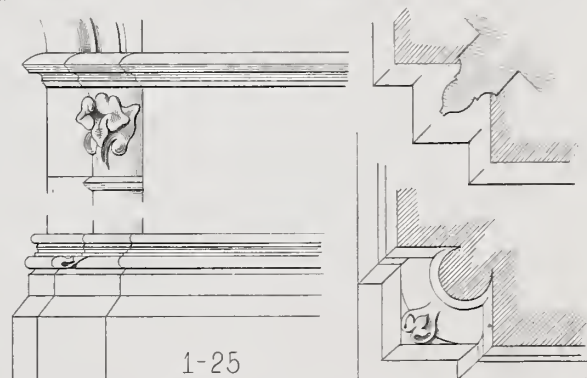




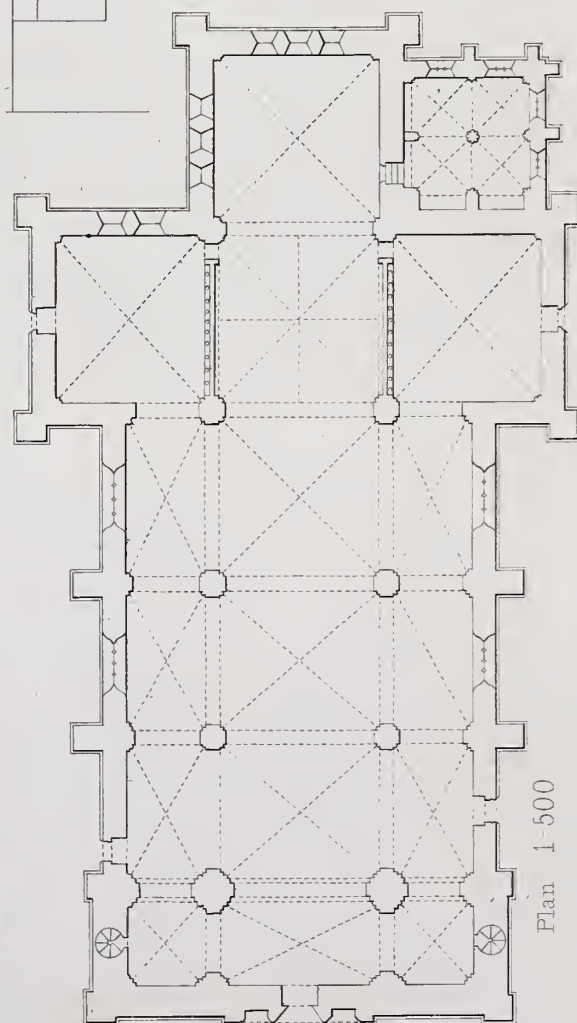
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1-300



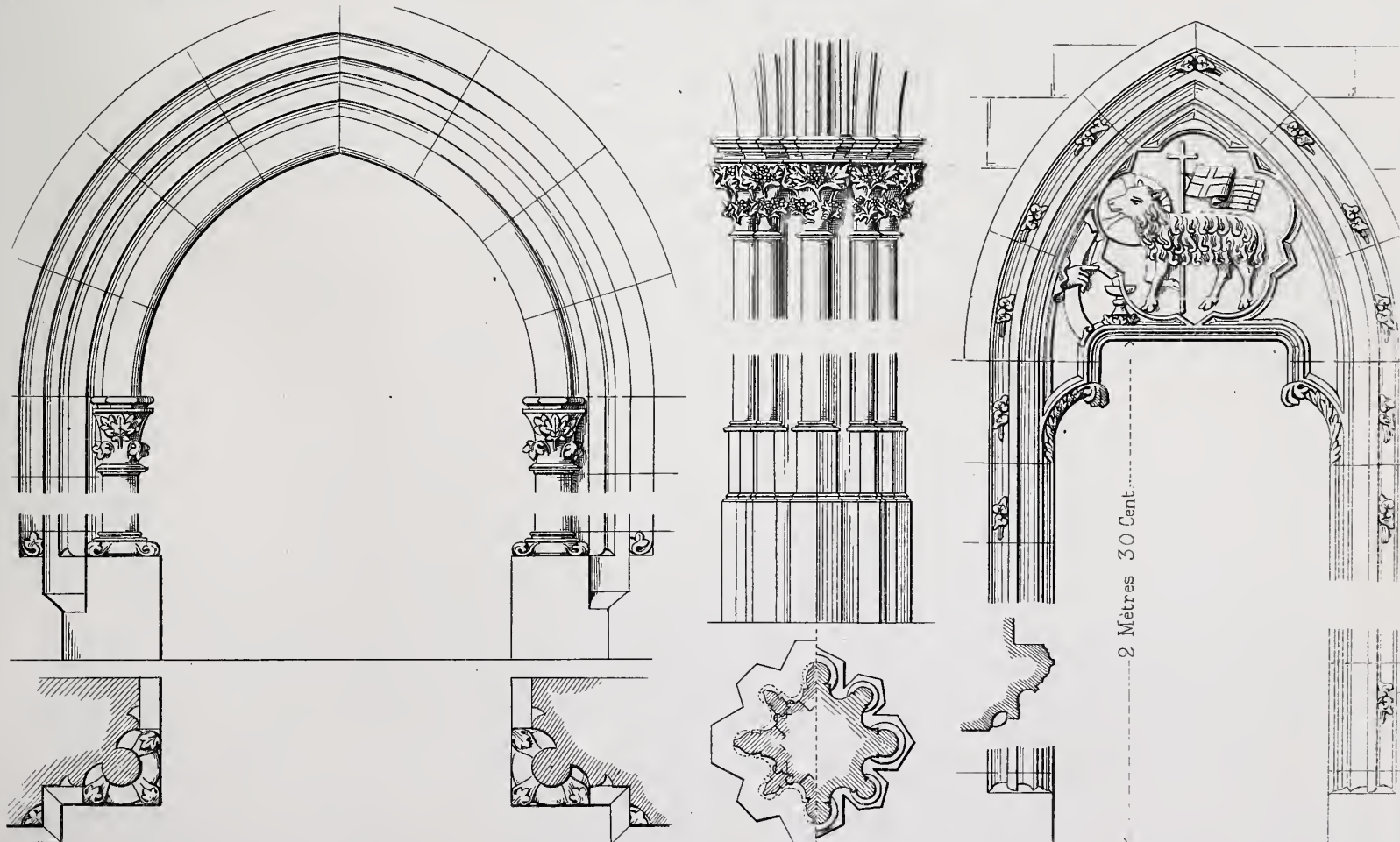
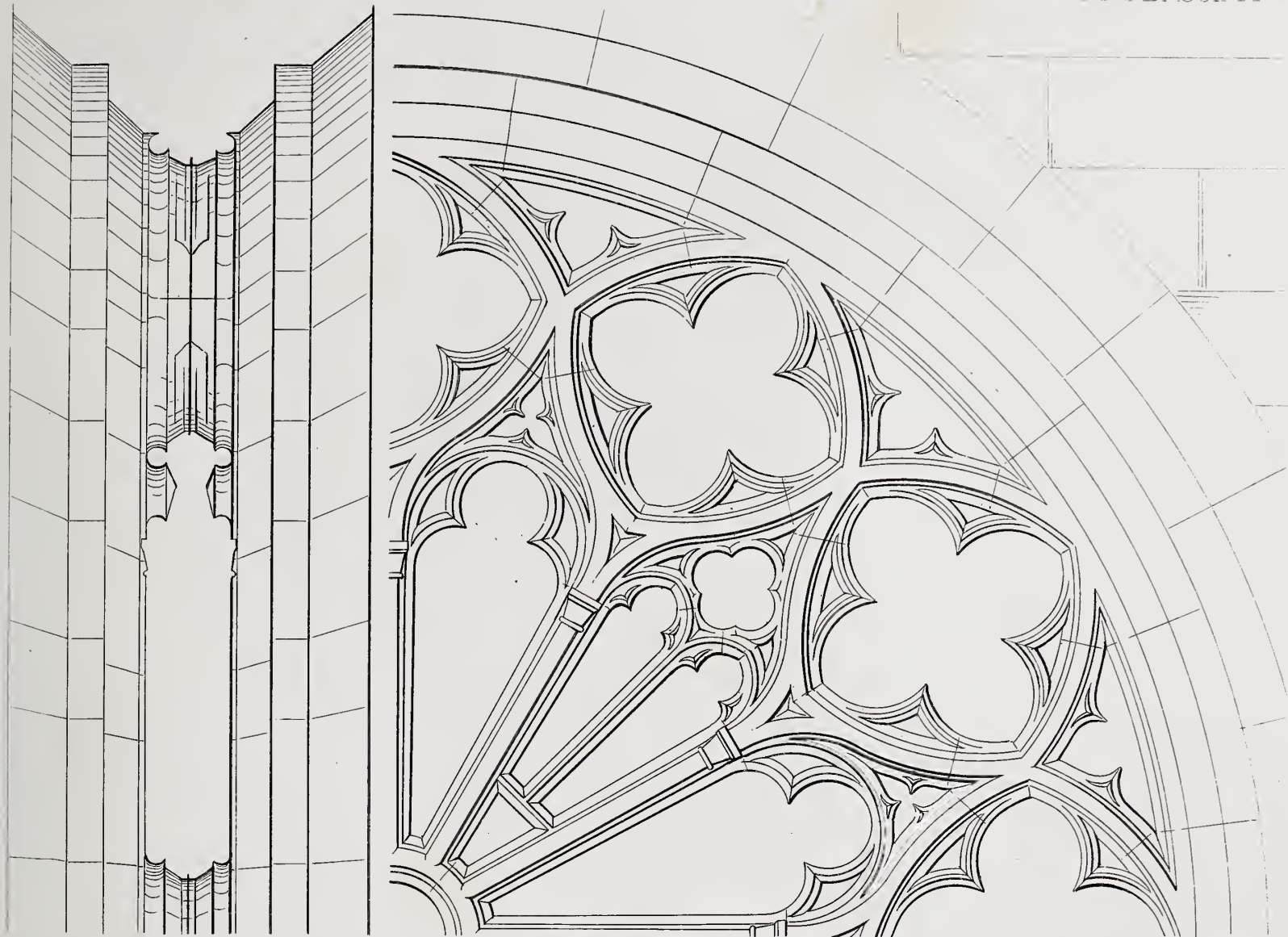
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Plan 1-500



1-25



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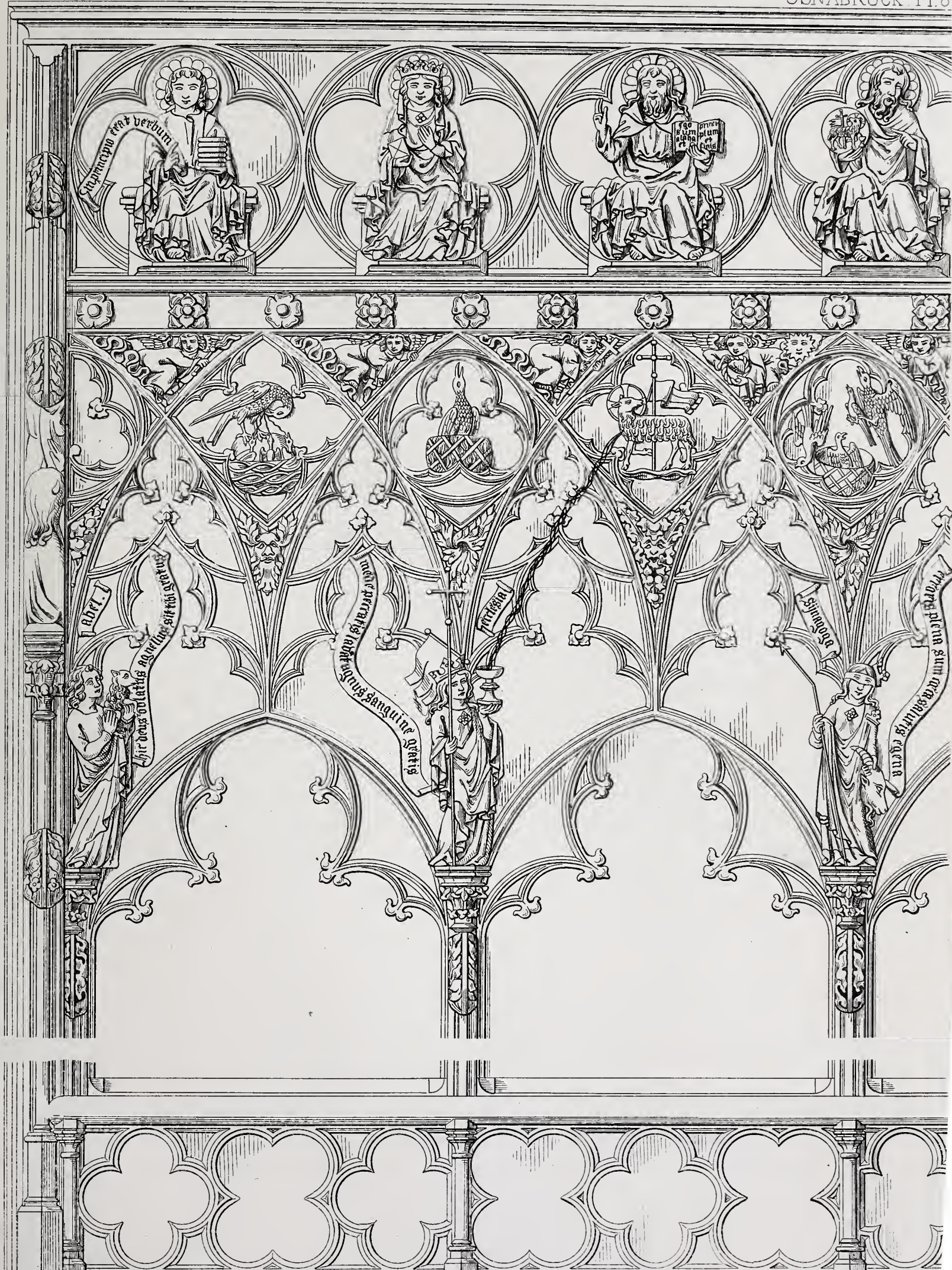
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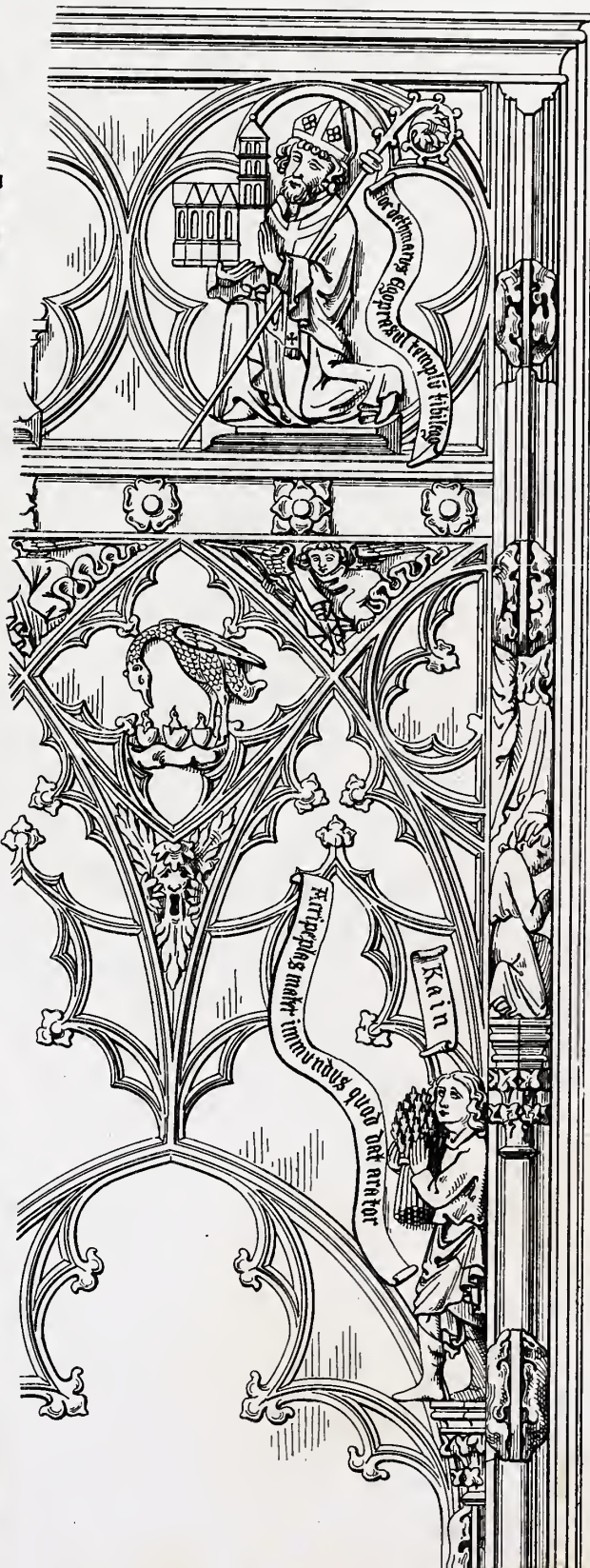
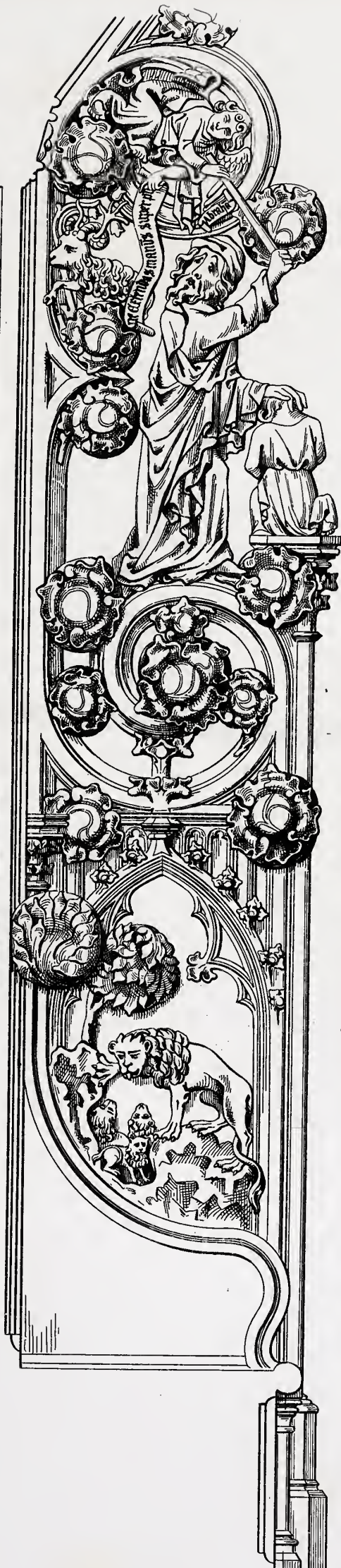
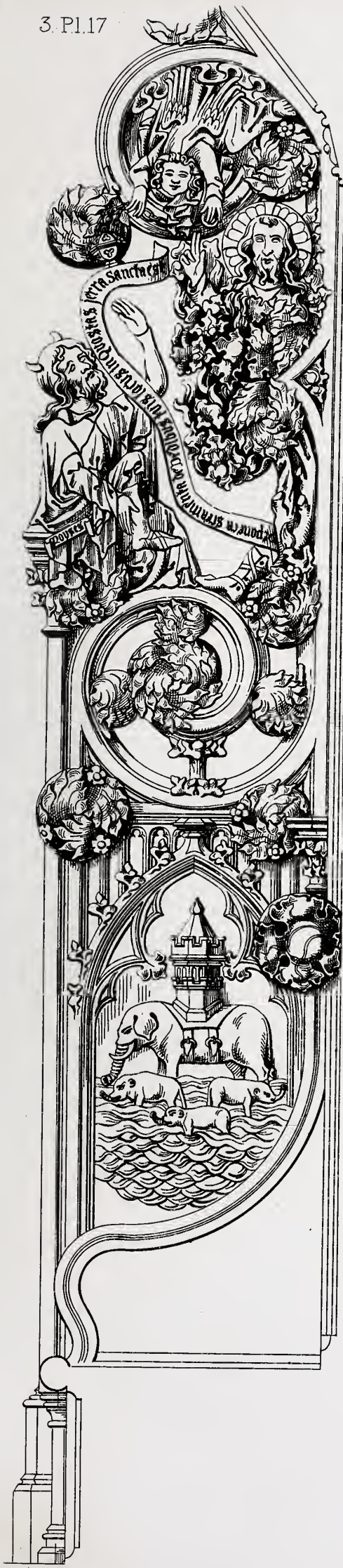
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Le tout 1-25

T H King, Archt Bruges

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London Bell & Daldy 1858

Echelle 1-10

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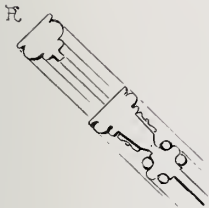
Scale 1-10

T. H. King Archt Bruges



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$\frac{1}{2}$ real size



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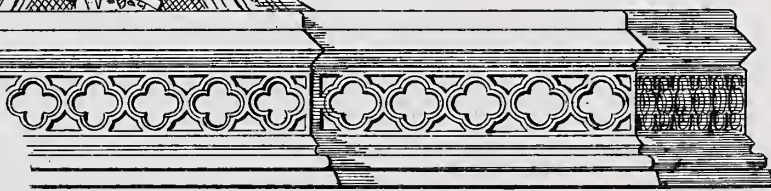
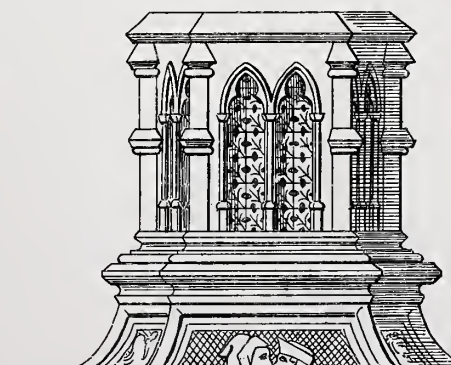
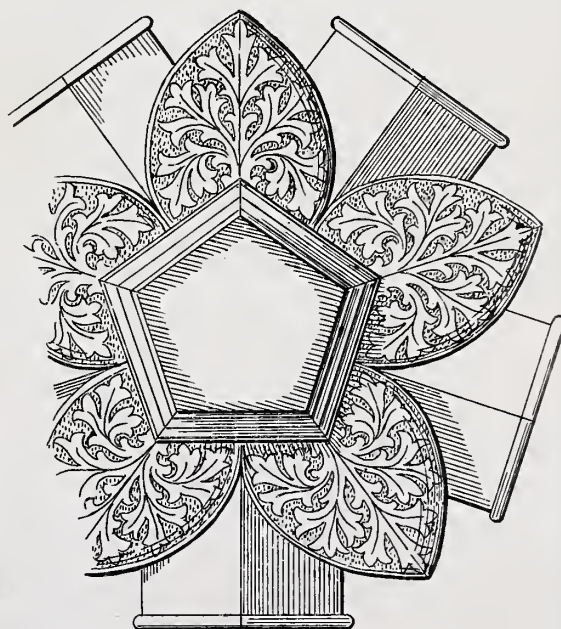




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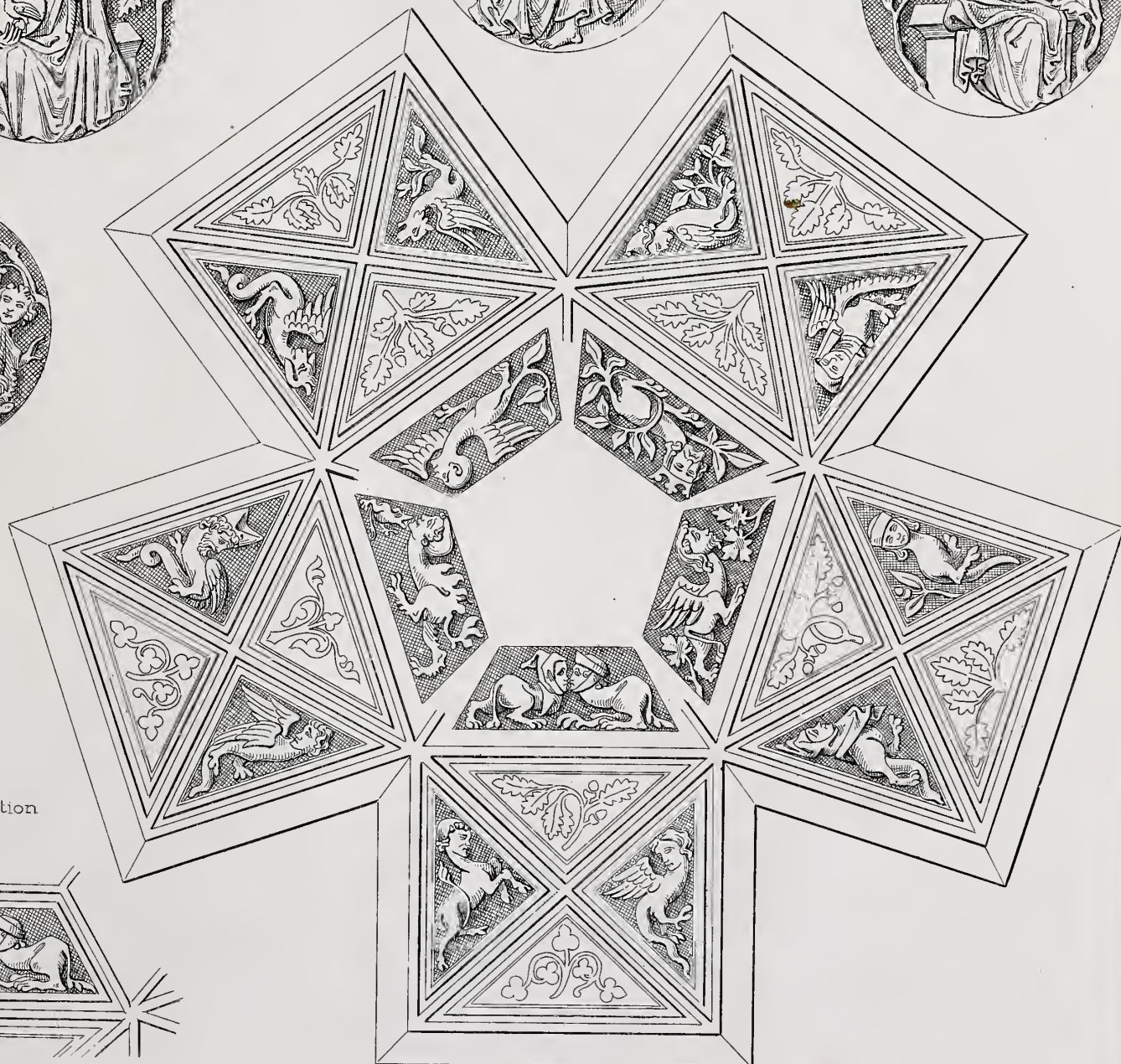


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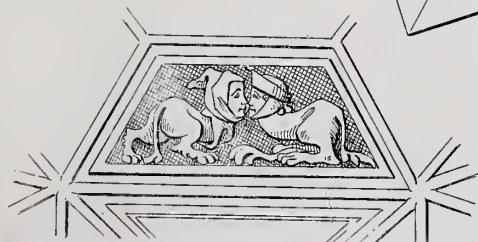
T H King, Archt. Brug



The whole real size



Grandeur de l'exécution



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T. H. King Archt^e Bruges

MAGDEBURG.

A CHURCH was founded by Otho I. at Magdeburg in the year 963. That building was, however, entirely destroyed by fire in 1207, and the present edifice was commenced in the following year by Archbishop Albert II. The choir and transepts were completed in the first half of the 13th century, probably by the year 1234. The walls of the nave and aisles were next built, c. 1274, and the whole was vaulted c. 1327. This Church was consecrated by Archbishop Dietrich in 1363. The western towers were completed in 1520; those which flank the choir remained unfinished. The entire monument has lately undergone complete restoration by the Prussian Government, having been much disfigured by the French, who, as usual, turned it to purposes of stable and warehouse.

The eastern end of the choir contains six colossal statues of saints and emperors. Those representing St. John the Baptist and the two Emperors Otho, with various columns of porphyry and granite, and perhaps also the small figures of the Wise and Foolish Virgins now in the walls of the choir, belonged to the old Cathedral.

The roodscreen, which is richly sculptured, though of a very late style, is deserving of notice. An inscription cut on it fixes the day and date when it was commenced—the feast of St. Valentine, 1445. An altar, towards the nave, stands in the centre, with door on either side.

The stalls are of the same date as the roodscreen, and are also elaborately carved. The pulpit, which is of alabaster, was carved by Sebastian Extel, in 1594. It is unfortunately much mutilated.

Between the western towers, and occupying the westernmost bay of the nave, is the mortuary chapel of Archbishop Ernest; it was enclosed by himself, and dedicated, under the patronage of the Blessed Virgin Mary, during his lifetime. The screen which separates the chapel from the nave is an intricate and very choice specimen of the iron-work of the time. His tomb of bronze by Vischer, of Nuremberg, is richly adorned with figures of the twelve Apostles and of St. Maurice and St. Stephen, patron saints of this diocese, and of Halberstadt, of which the Archbishop was administrator. The recumbent effigy and canopy are of remarkable merit, and deserve notice as of the best works of the artist. The whole was completed in 1495, just eighteen years before the founder's death. The chapel contains a seven-branch candlestick, and two very fine coronas of wrought iron are suspended over the tomb. These will be found engraved in Mr. King's *Orfevrerie et Ouvrages en Metal du Moyen Age*, Plates 19, 49, and 50 of the second volume. The iron screen will be found carefully given in the present work.

Some interesting remains of ancient painting may yet be seen on the east wall of the transept, representing Otho I. enthroned between his Queens St. Adelaide and Edith.

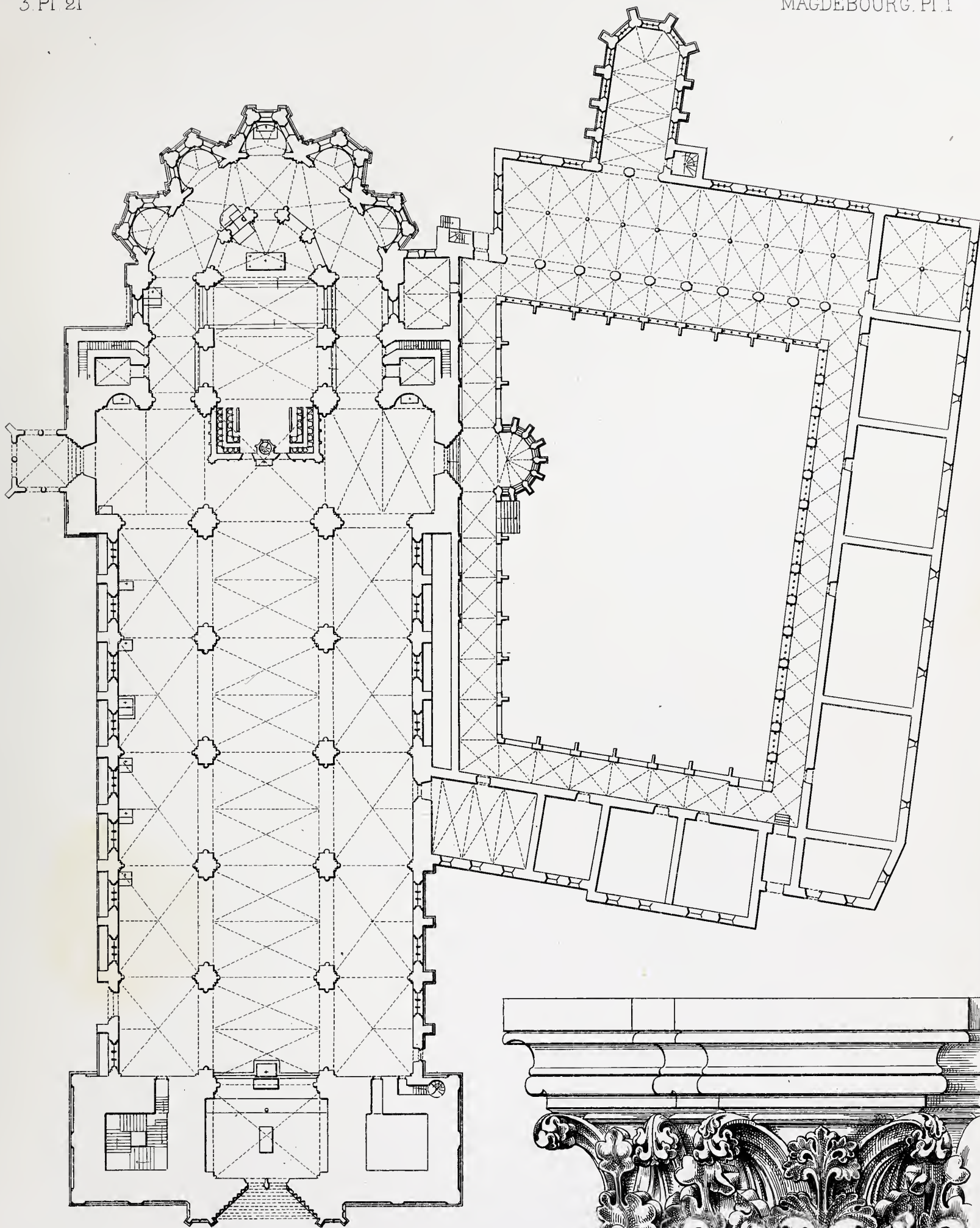
The cloisters occupy the ground lying to the whole south side of the Church. The southernmost side is of the 12th century, the remainder is of the 13th, and well deserving attentive examination. The ancient chapter-house is now used as a repository for the archives of the province. The granite pillars and capitals are anterior to the fire of 1207.

On the exterior, at the northwest angle of the transept, are the figures of a huntsman, with an attendant and dogs; he is said to have devoted a treasure found by him to the erection of this portion of the Church.

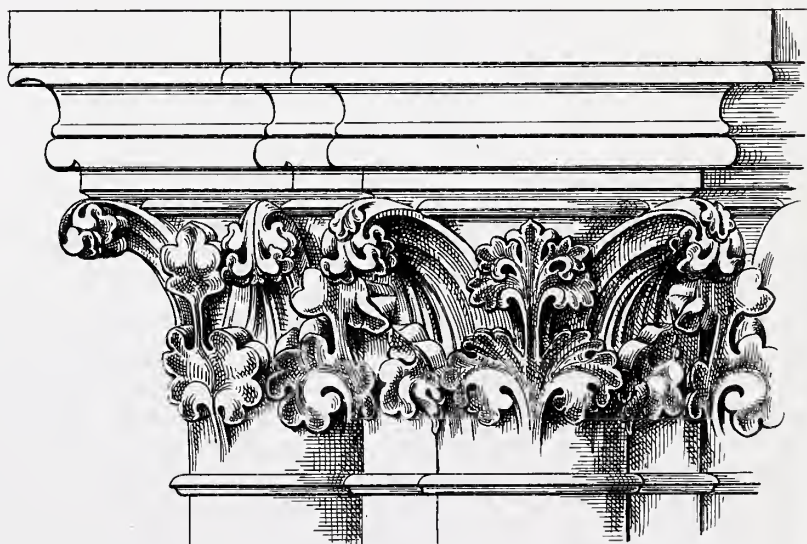
The student of mediæval art will find in the choir of this Church materials for thought which will well repay a careful visit.

DESCRIPTION OF THE PLATES.

PLATE I.	Plan of the church and cloisters at the level of pavement	at 1 in 500.
	Capital from choir	„ 1 in 10.
PLATE II.	Plan of choir at level of gallery over the aisles	„ 1 in 500.
	Transverse section of choir, and longitudinal section of same	„ 1 in 300.
PLATE III.	Elevation of north side of choir, with transept	„ 1 in 300.
	Elevation and section of part of the cloisters	„ 1 in 100.
PLATE IV.	Transverse section of choir, aisles, and chapel of apse, with gallery over the aisles, and exterior elevation of one of its windows. Longitudinal section of the first bay of the choir, aisle, and gallery over, and section of its wall	„ 1 in 100.
	Mouldings of responds in angle of aisle	„ 1 in 25.
	Rings on shafts and profile of plinth	„ 1 in 10.
PLATE V.	Mouldings of piles forming angle of abutment of chapels of choir, same at height of gallery over aisles, cornice, and plinth of chapel	all at 1 in 25.
PLATE VI.	Mouldings of pillar of choir and of gallery over aisles. Rings and bases of shafts on the same	at 1 in 25.
	Capitals from pillars of choir aisles	„ 1 in 10.
PLATE VII.	Head of doorway to the Paradise Hall, forming entrance to the north transept	„ 2 in 25.
	Mouldings of its jamb and arch	„ 1 in 25.
PLATE VIII.	Elevation of cloister doorway	„ 1 in 10.
PLATE IX.	Elevation of one-half of wrought-iron screen enclosing the chapel of Arch- bishop Ernest	„ 1 in 25.
	Details of same enlarged to	„ 1 in 8.
PLATES X. & XI.	Elevations of ends of stalls	„ 1 in 10.
PLATE XII.	Elevation of other stall ends, and section of misereres and seats of same	„ 1 in 10.
	Plan of stalls in the angle by the roodscreen	„ 1 in 25.



Plan 1-500



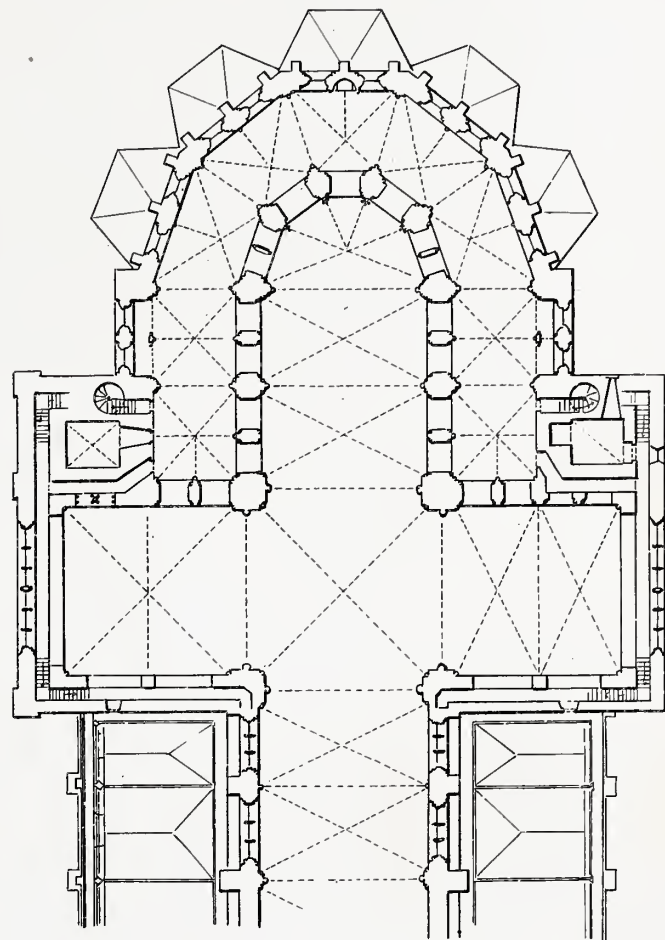
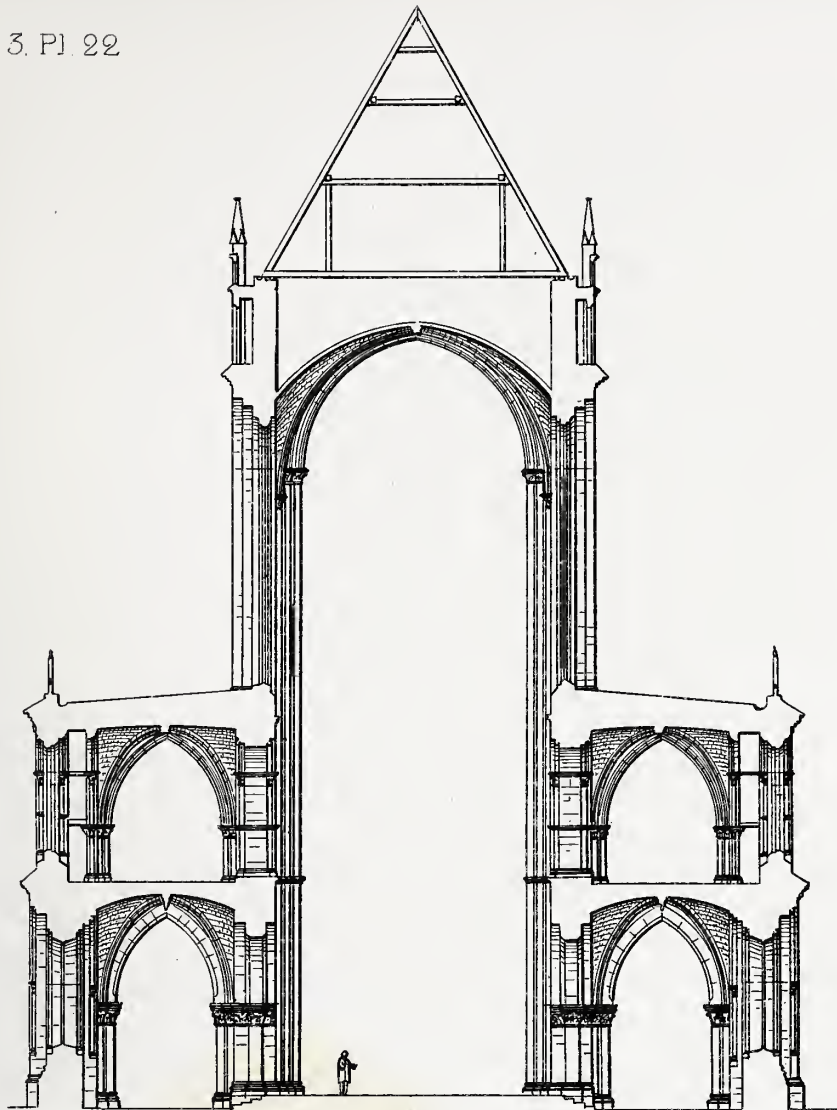
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T H King Archt, Bruges

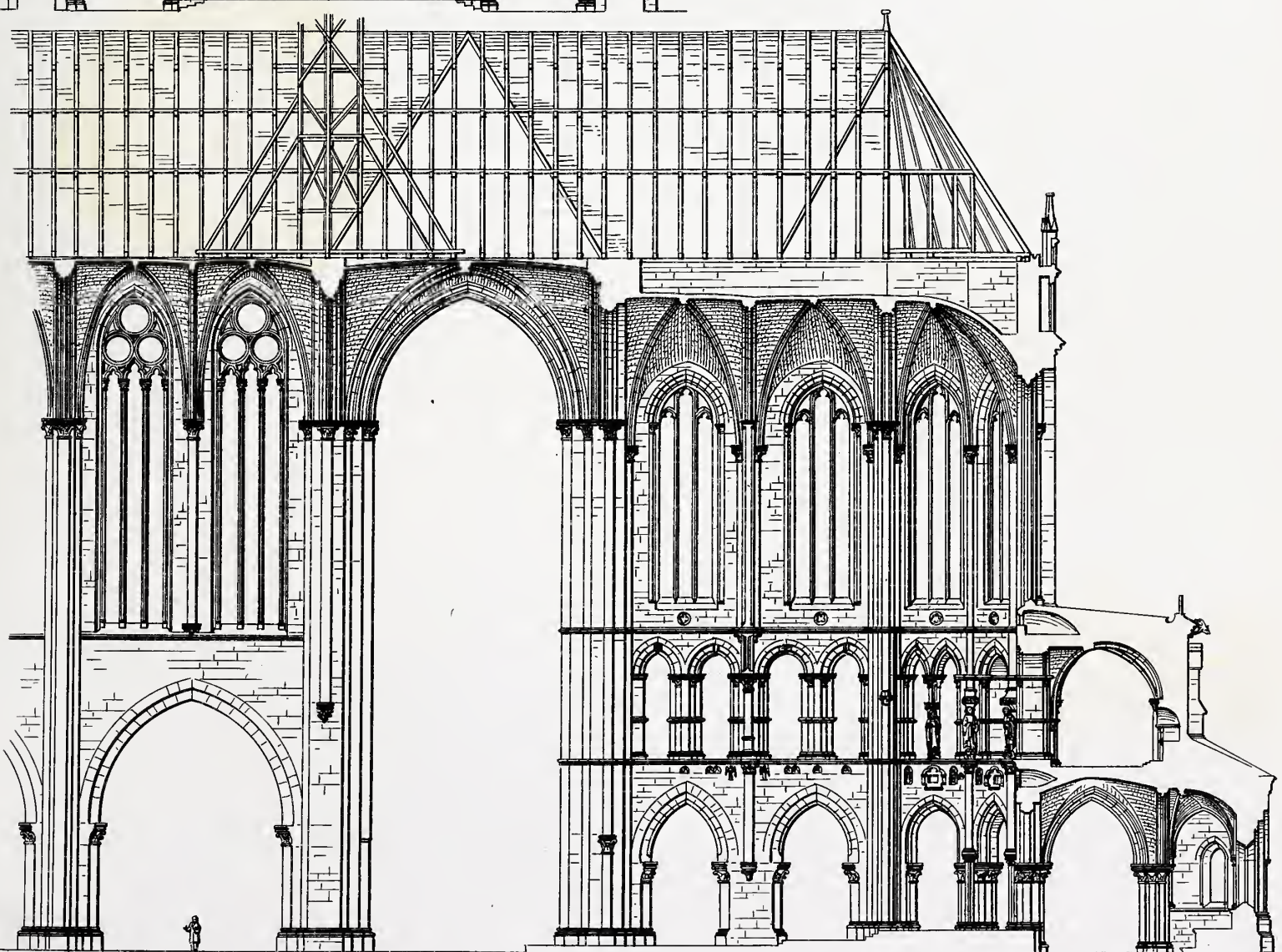
London, Bell & Daldy 1858.

Déposé
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Imp. Ch. Chardon, 30 rue Hautefeuille Paris.



Plan 1-500

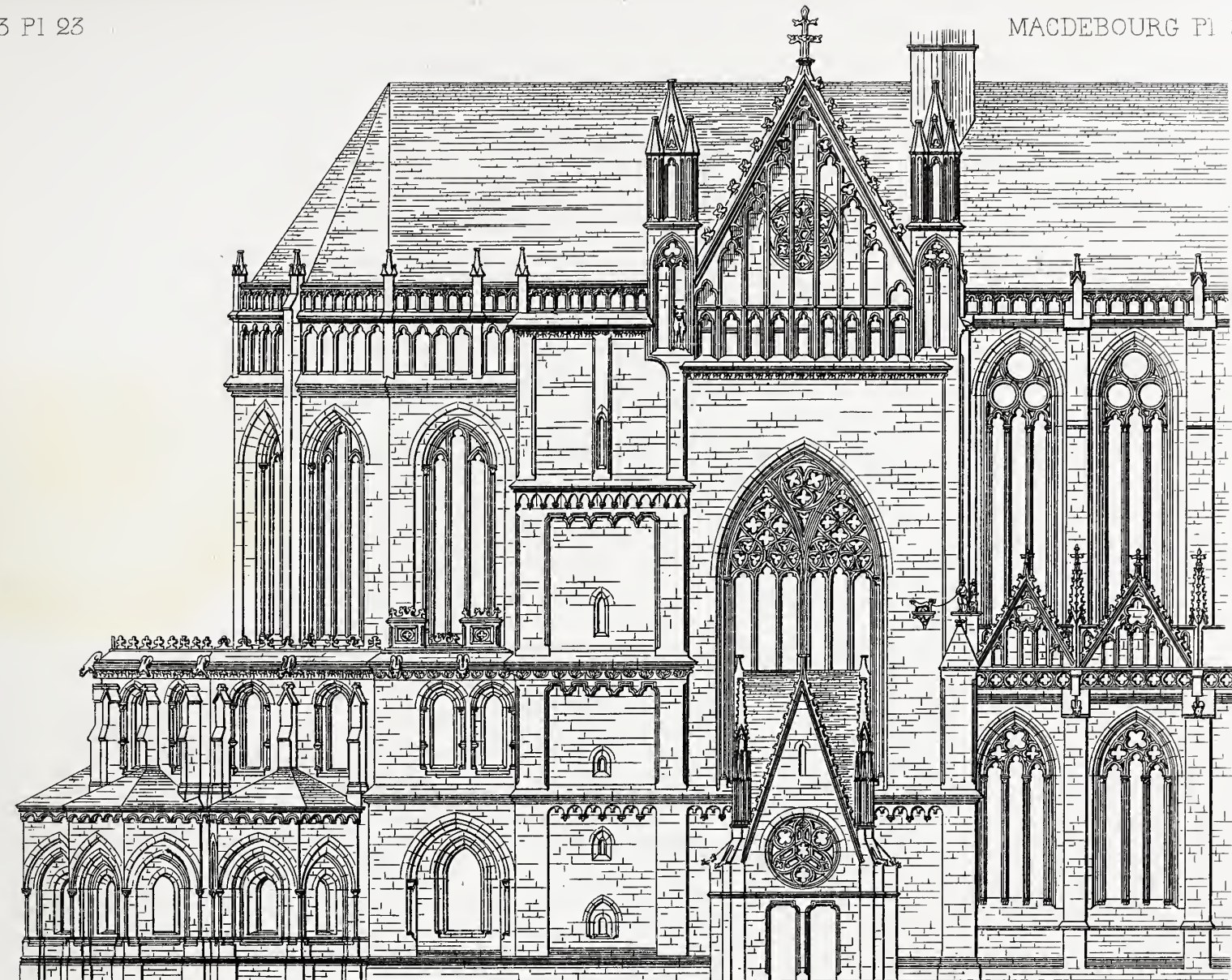


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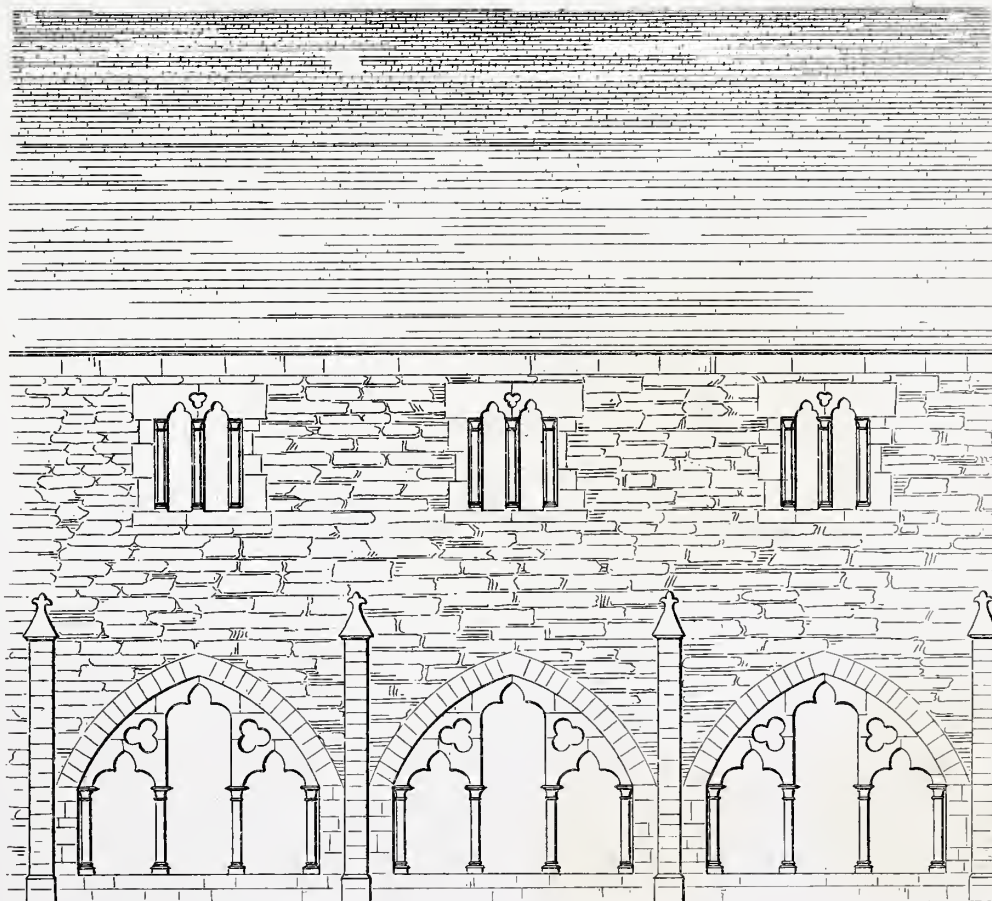
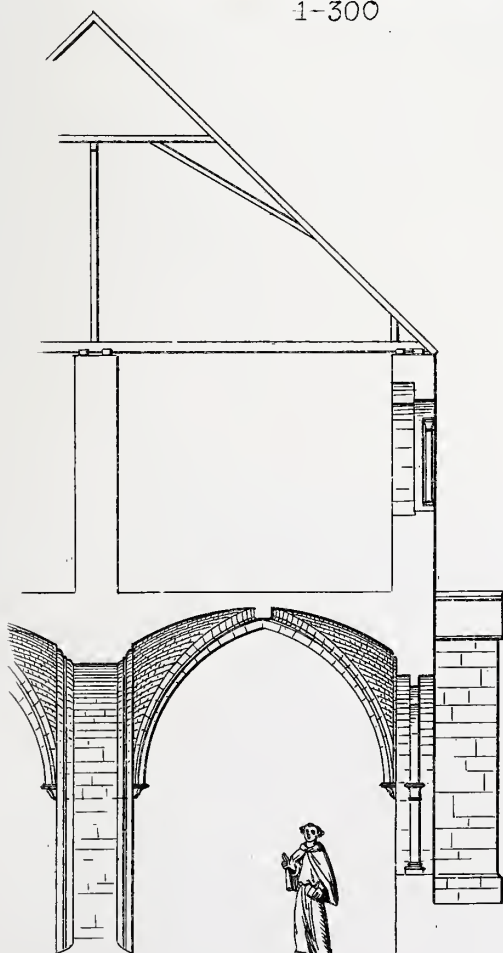
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T. H. King Archt. Bruges



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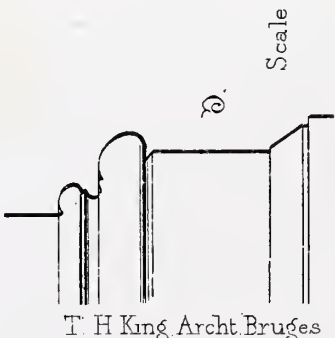
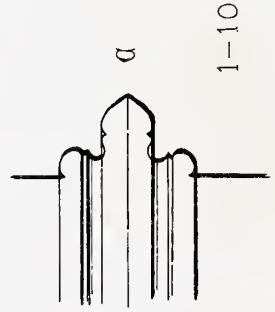
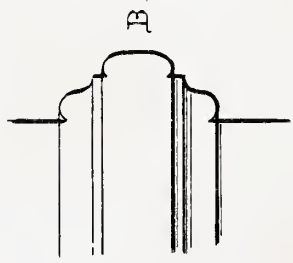
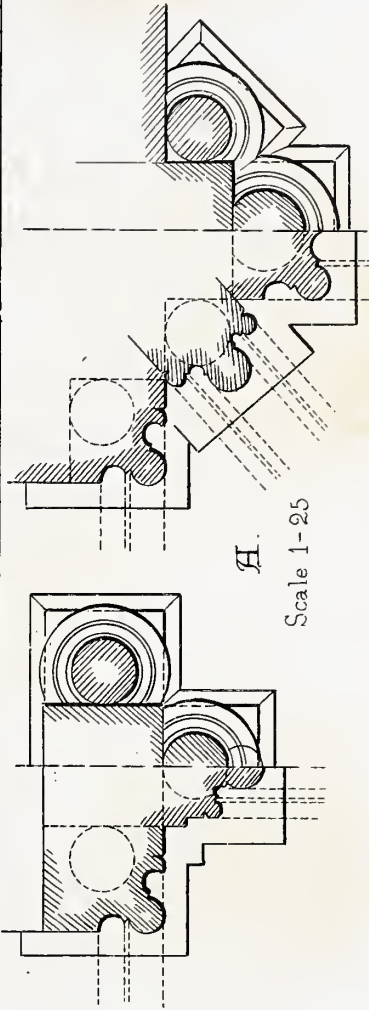
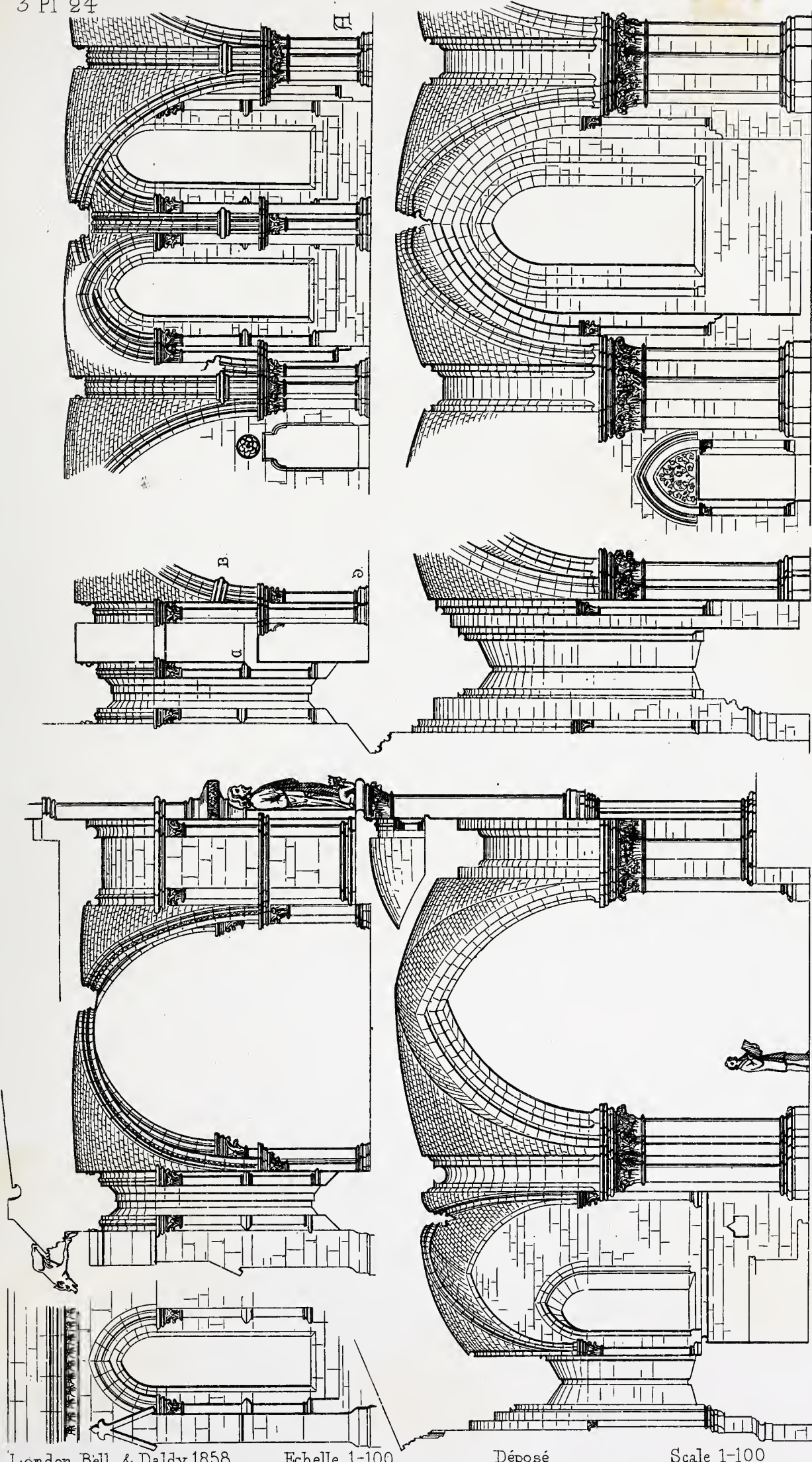
London Bell & Daldy 1858

Déposé
923.

1-100.

T H. King Archt Bruges

Imp. Ch. Chardon, 30 rue Hauteville, Paris.



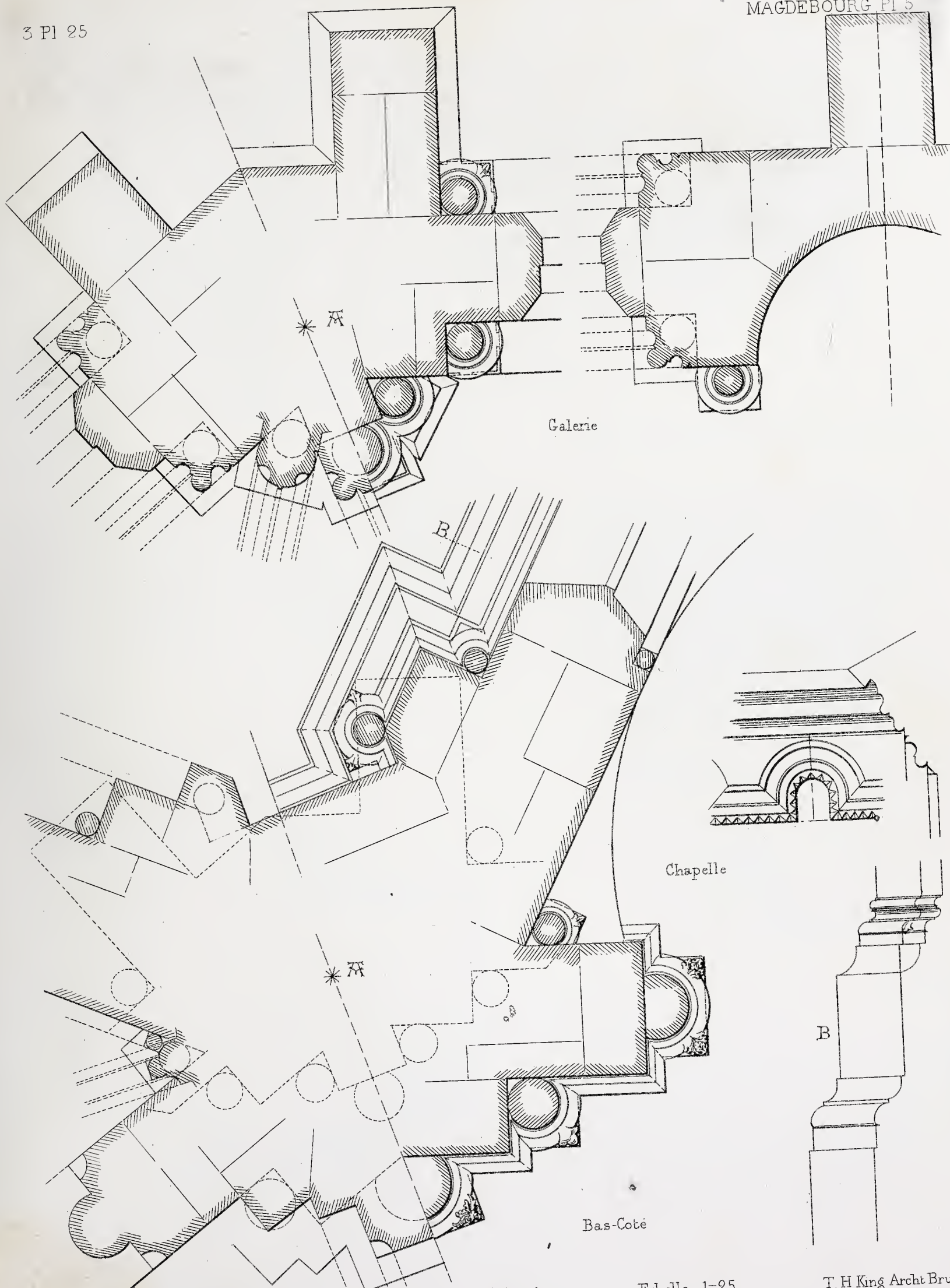
London Bell & Daldy 1858

Echelle 1-100

Déposé 224

Scale 1-100

T. H. King Archt. Bruges



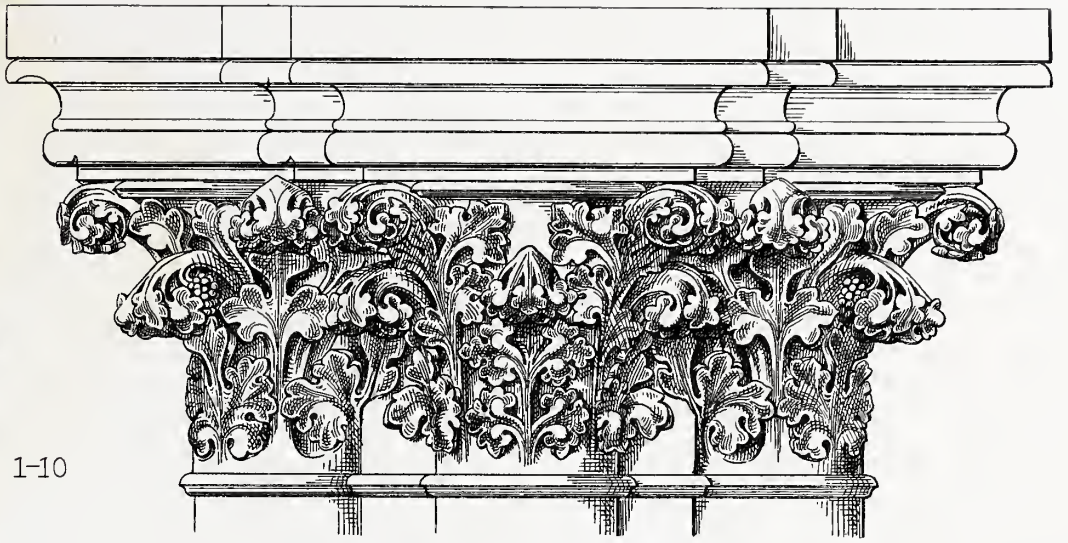
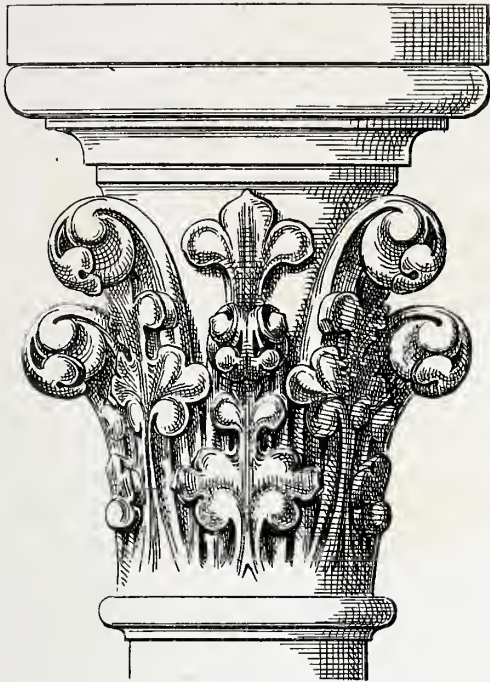
London Bell & Dalry 1858

Scale 1-25

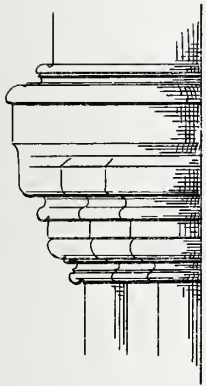
Déposé
225

Echelle 1-25

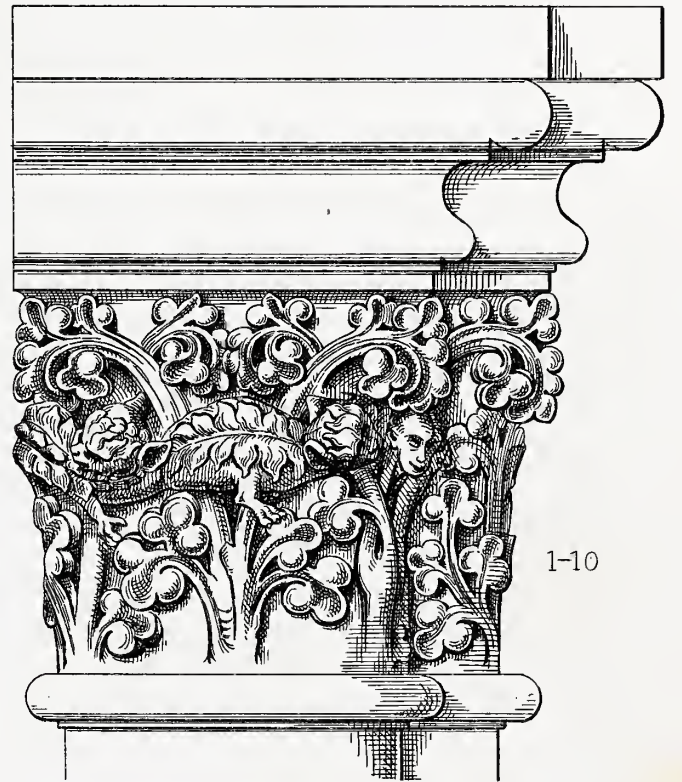
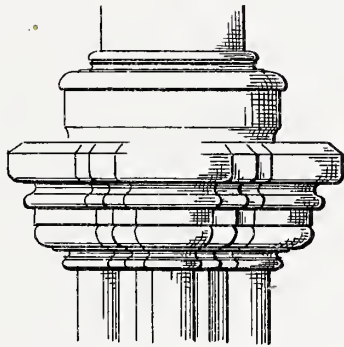
T H King Archt Bruges



1-10



1-25



1-10

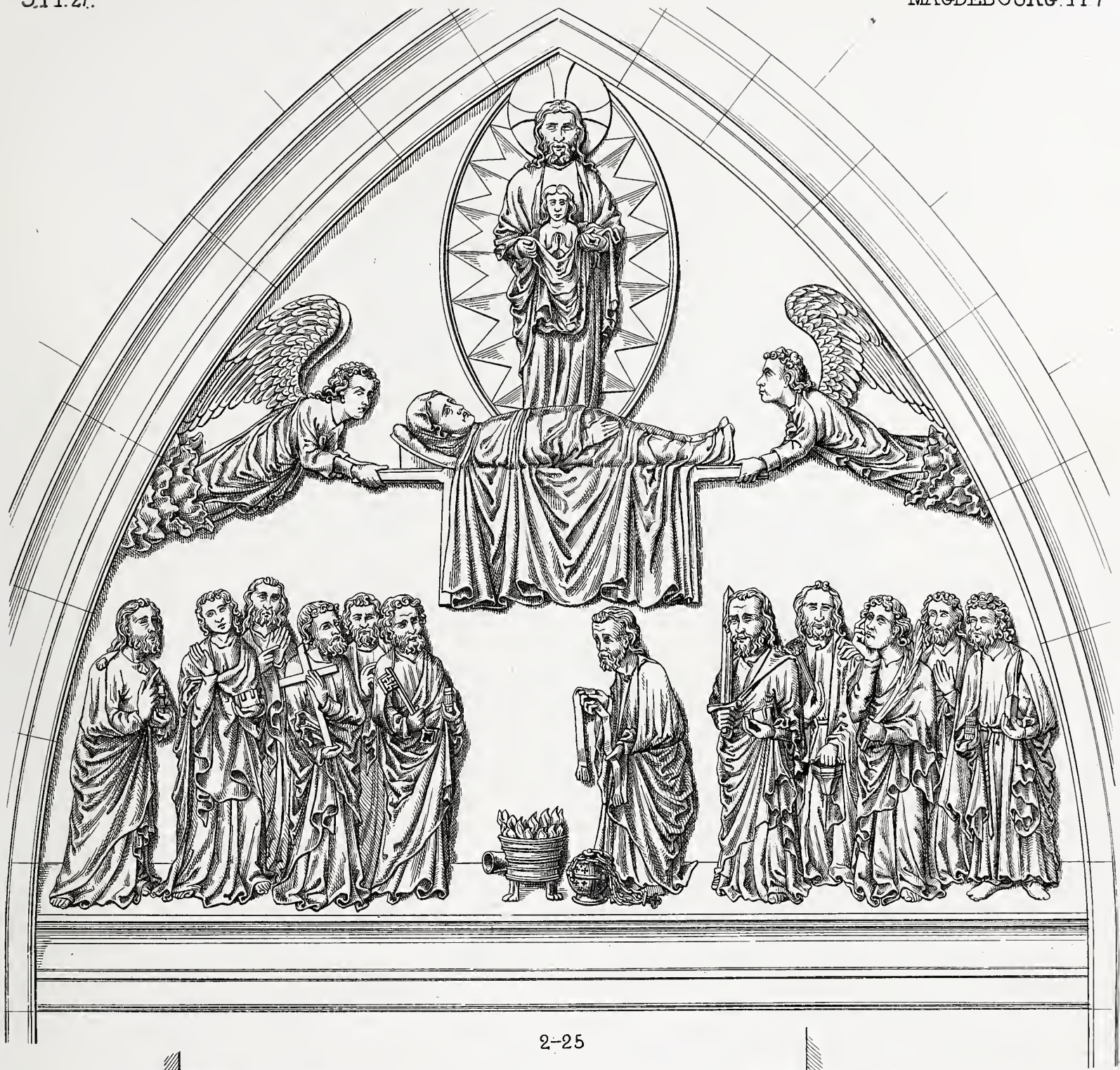
Aisle

Galerie

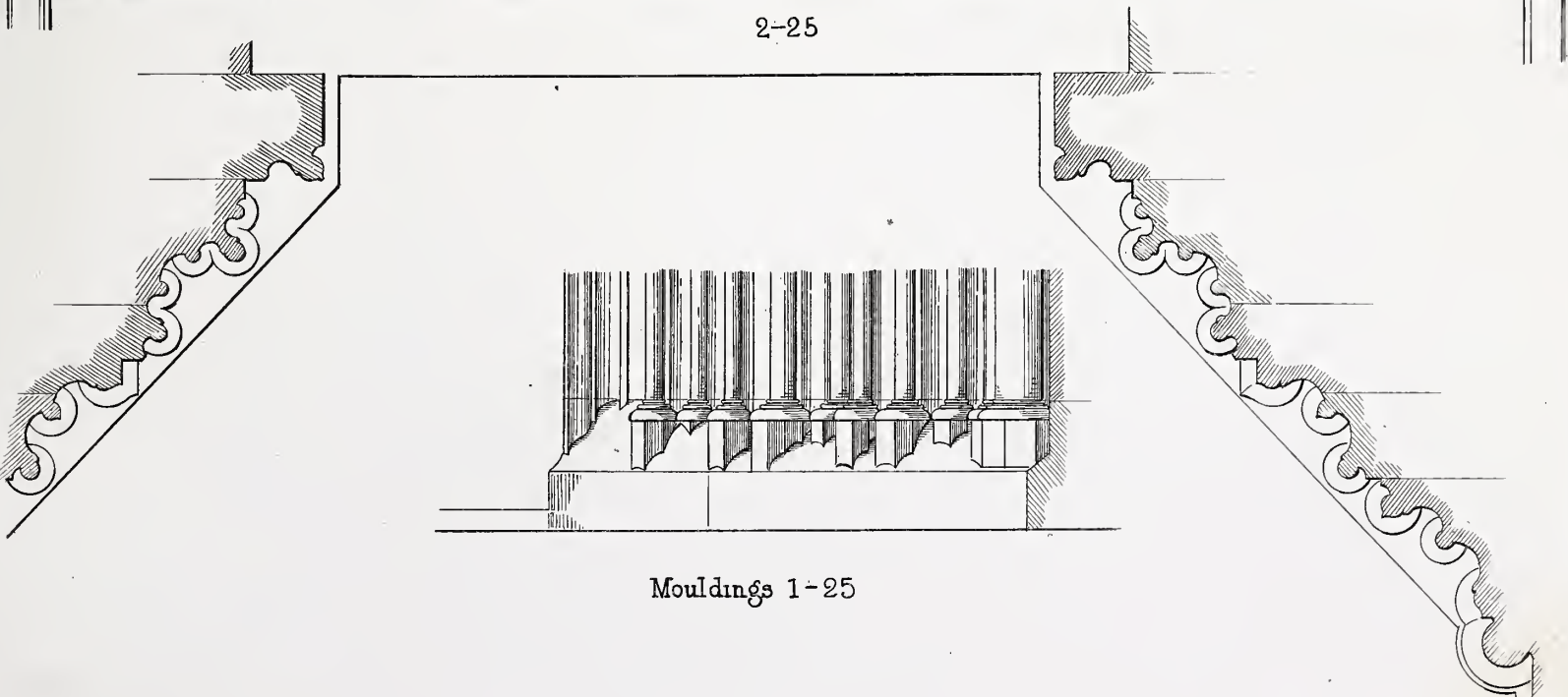
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Chœur

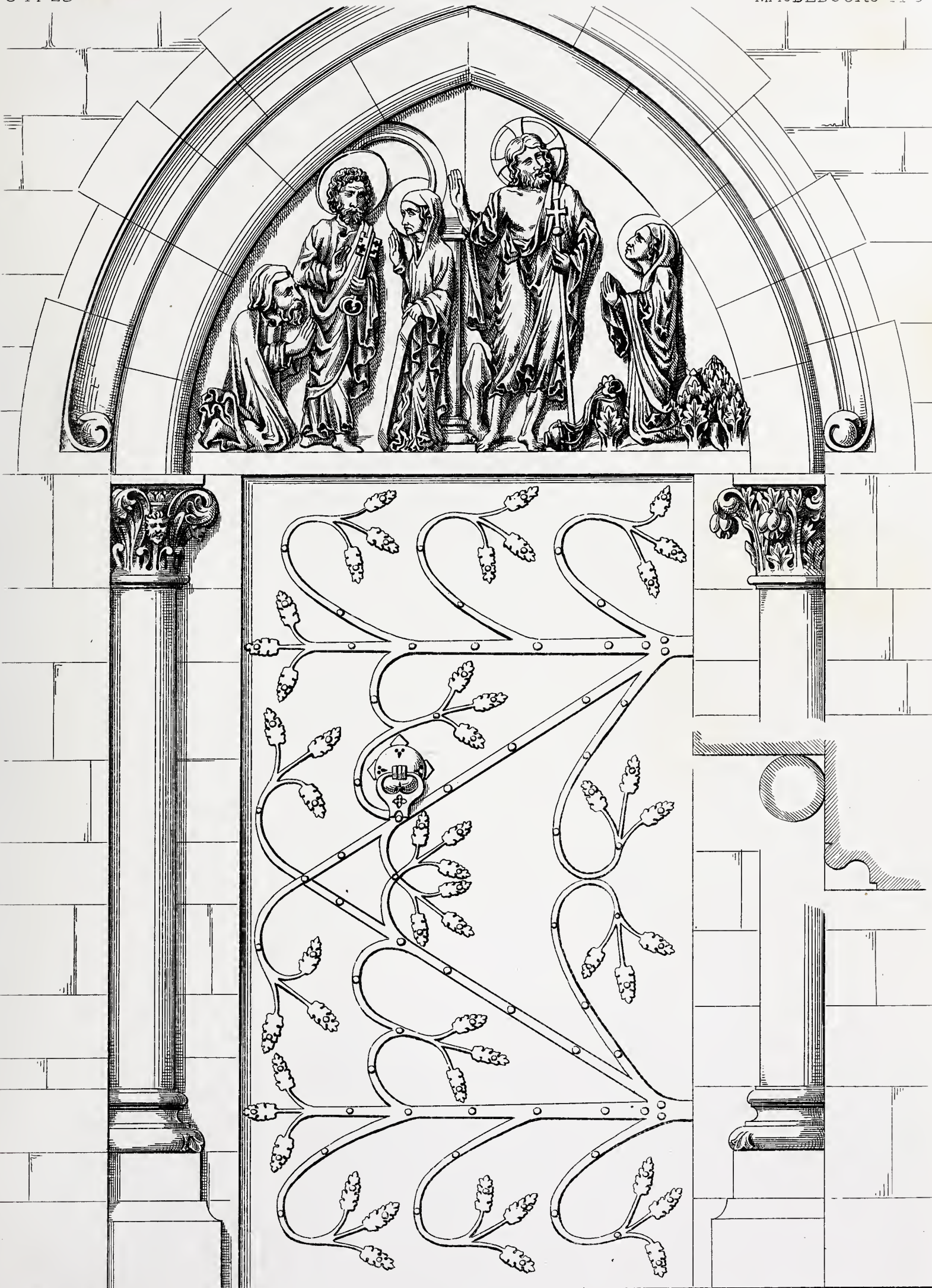
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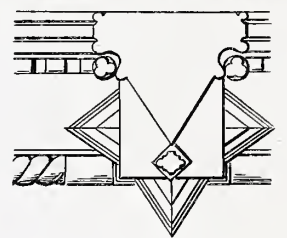
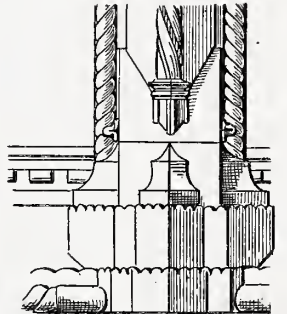
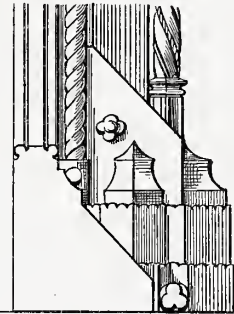
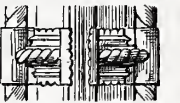
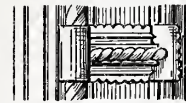
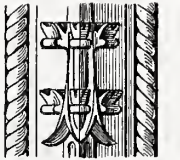
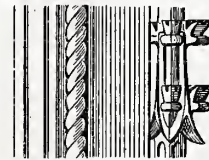
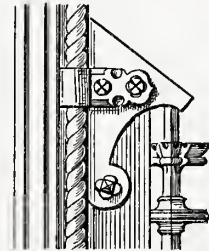
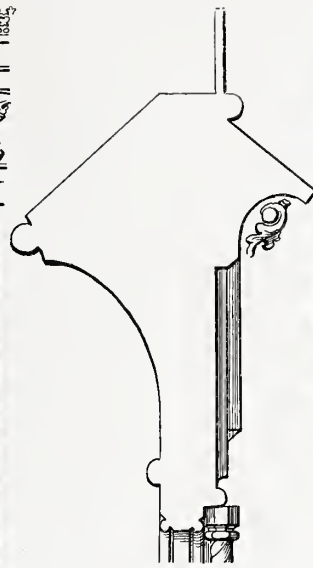
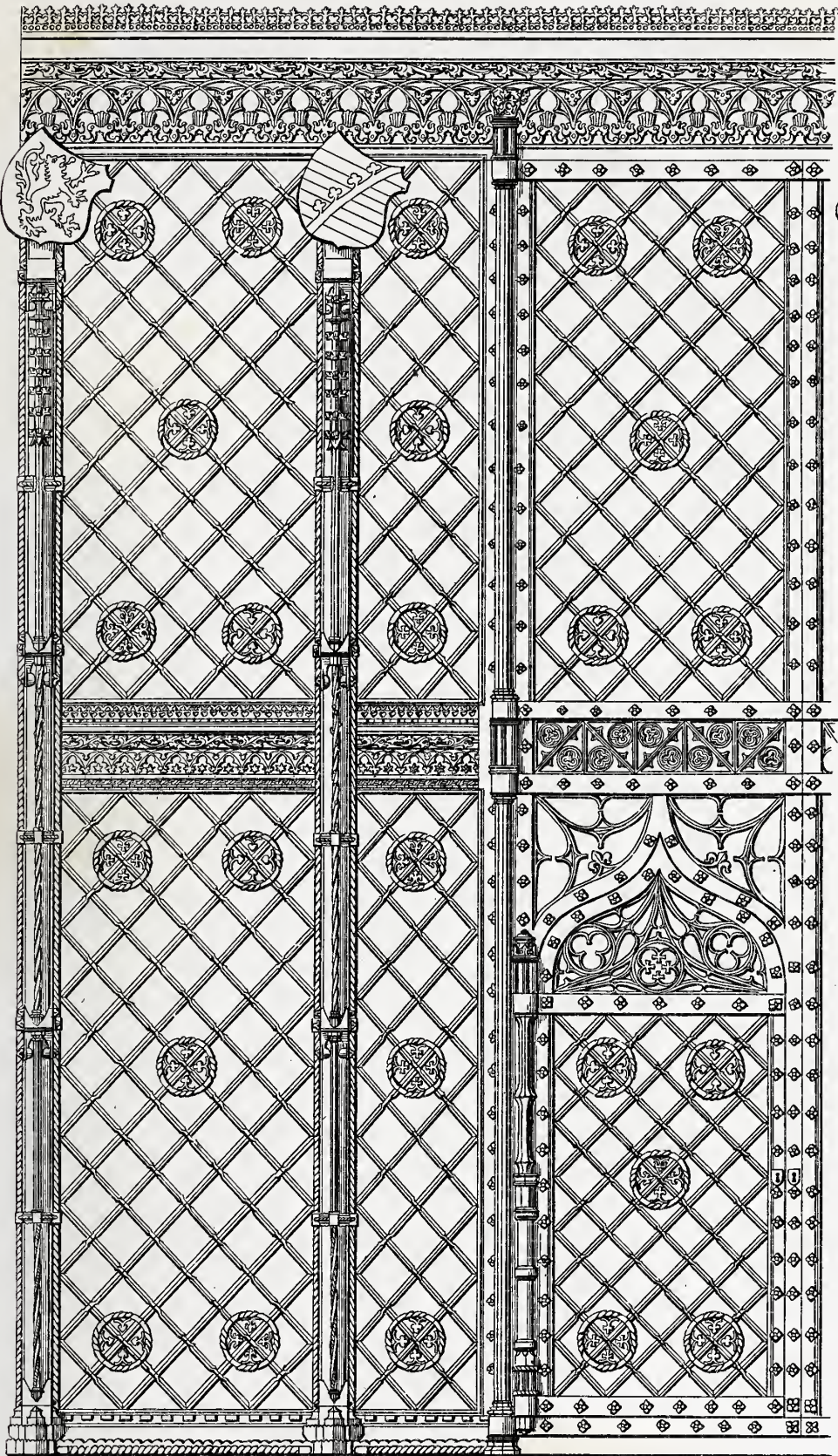


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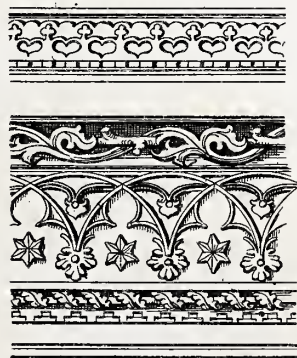
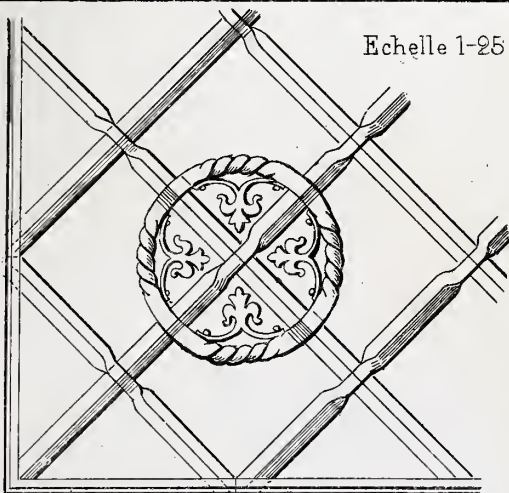


Mouldings 1-25

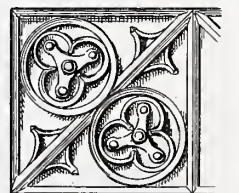
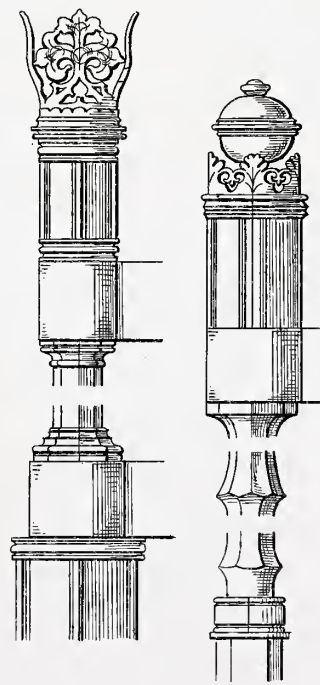




Echelle 1-25



Détails 1-8



London, Bell. & Daldy 1858

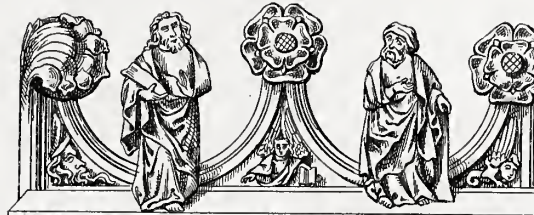
Déposé
229

Imp. Ch. Chardon, 30, rue d'Anvers, Paris.

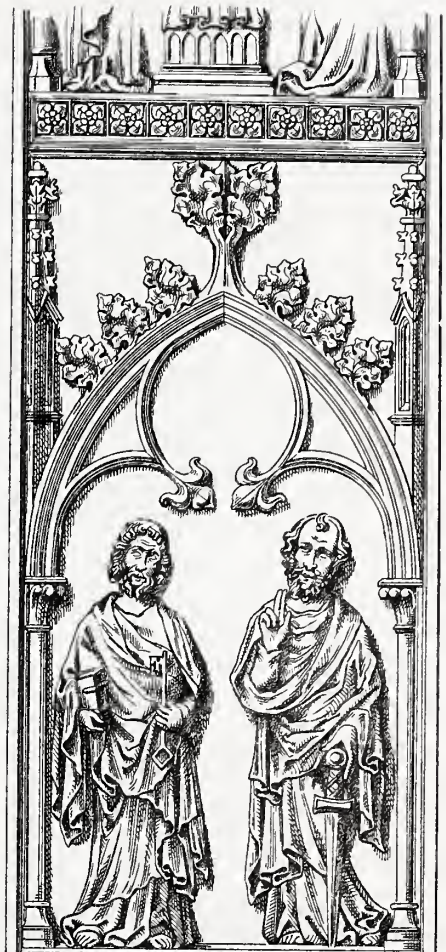
T. H. King Archt Bruges

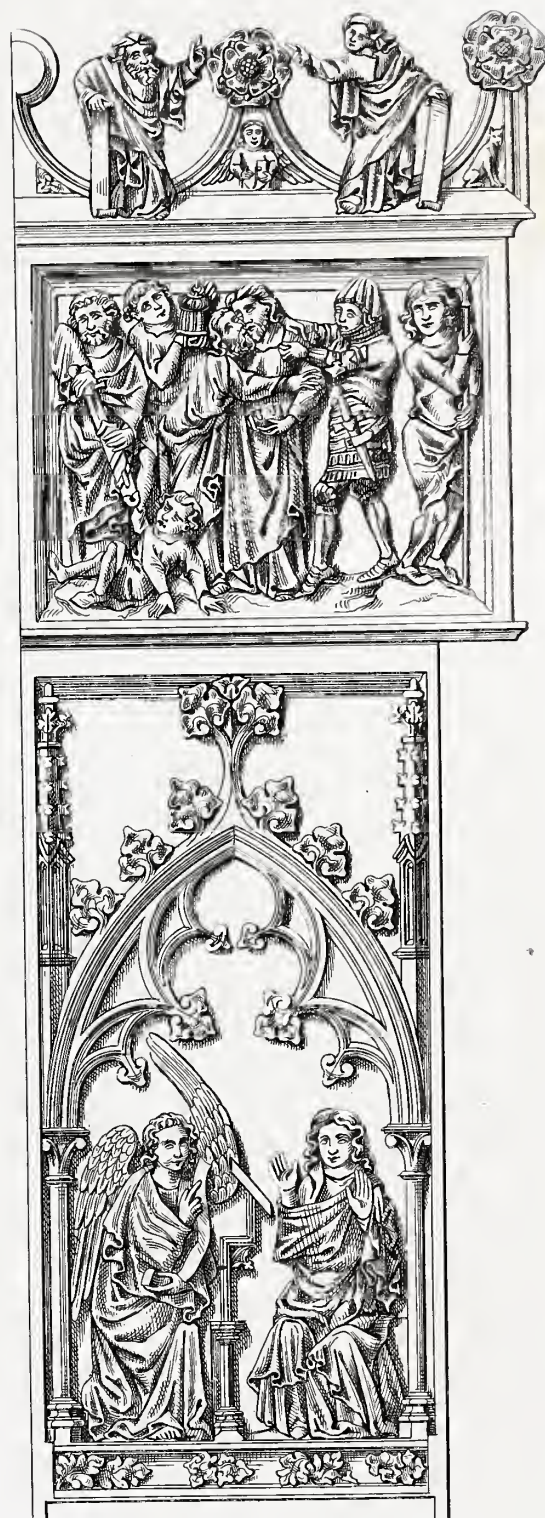
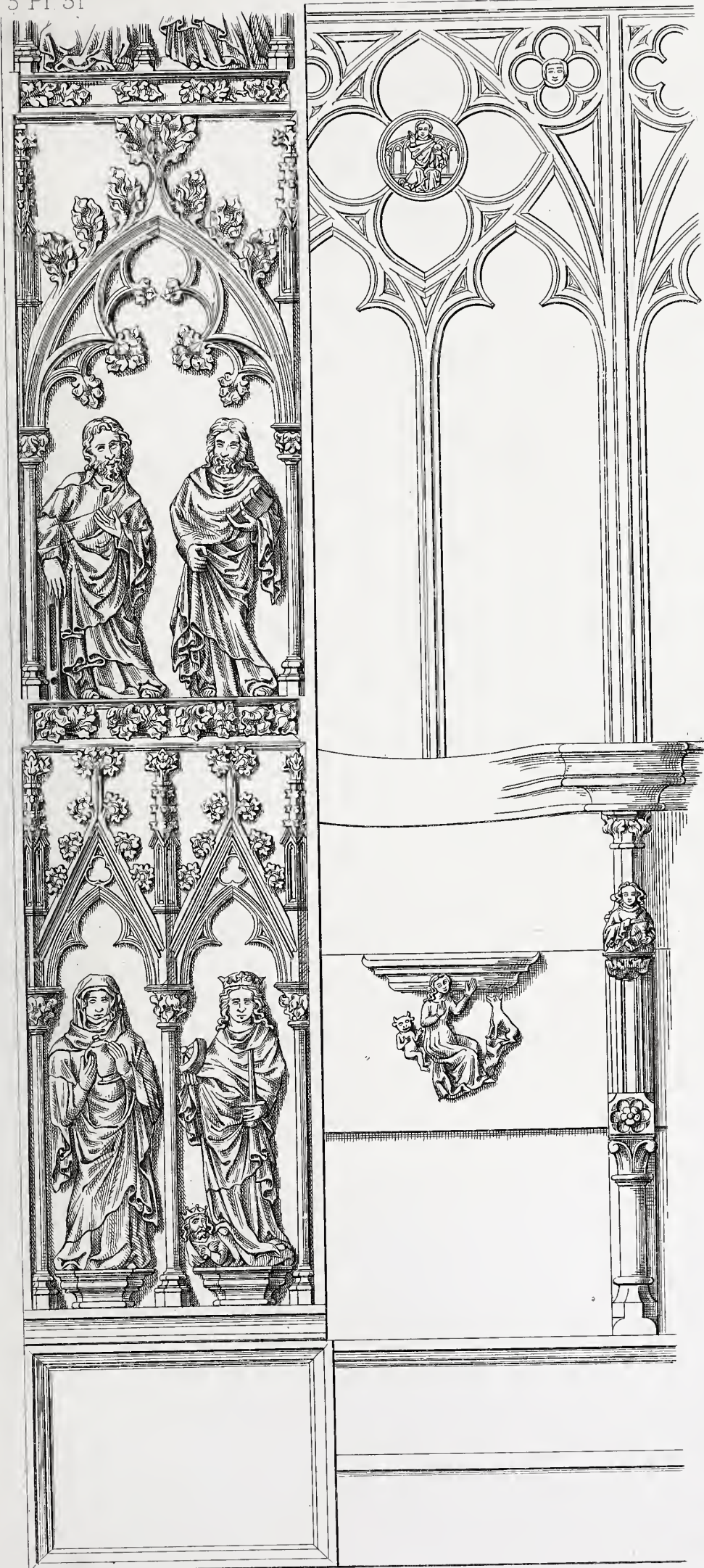


Echelle 1-10



1-5

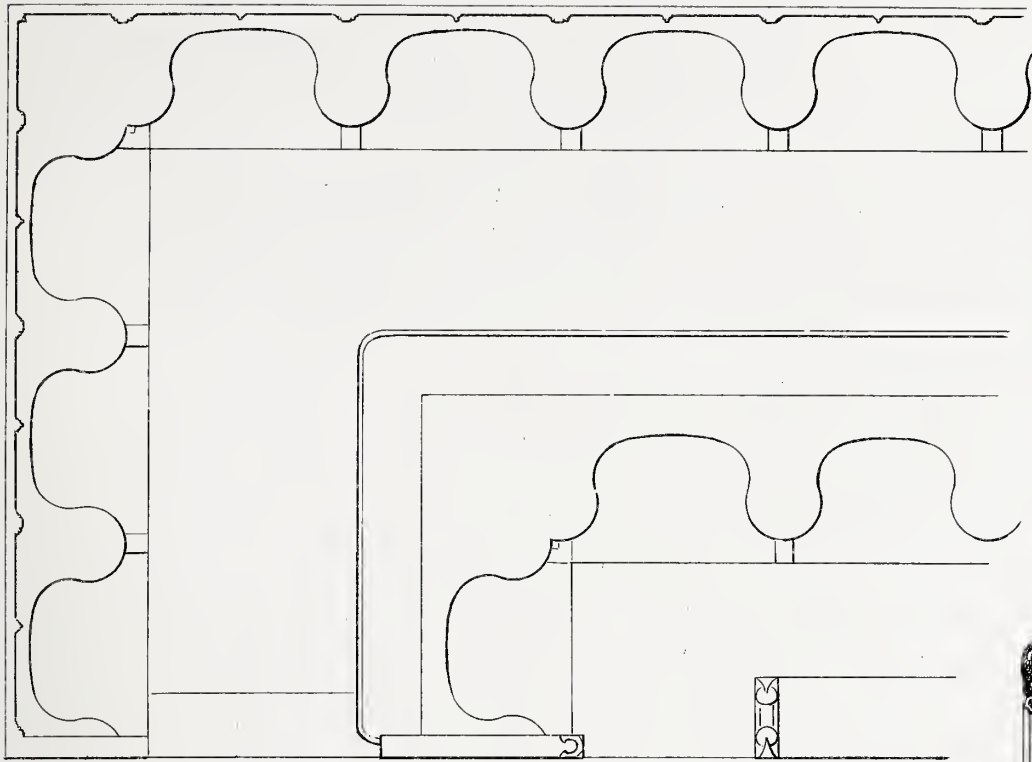




Echelle 1-10



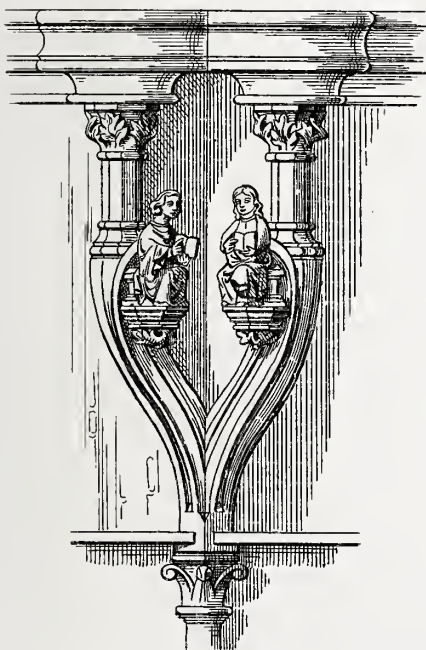
T H King Archt Bruges



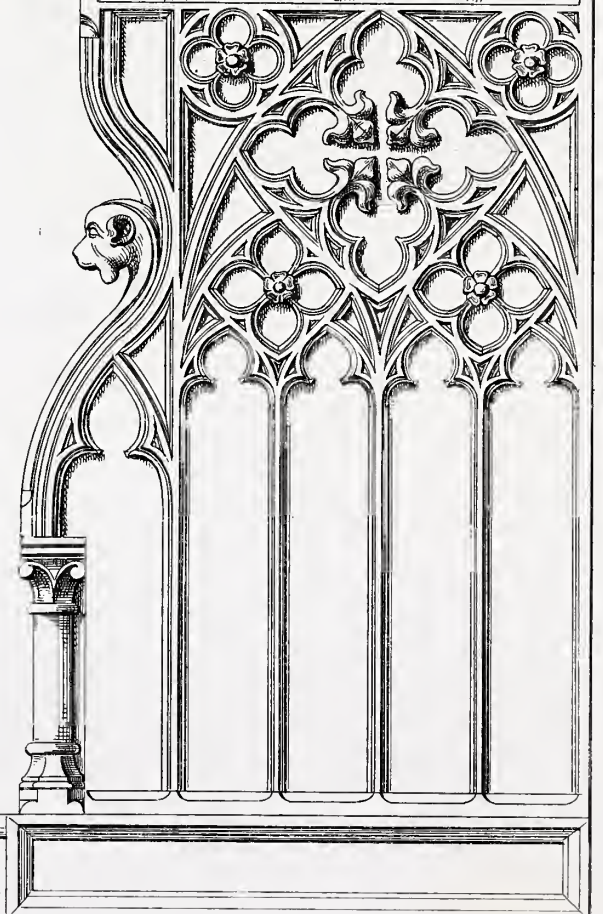
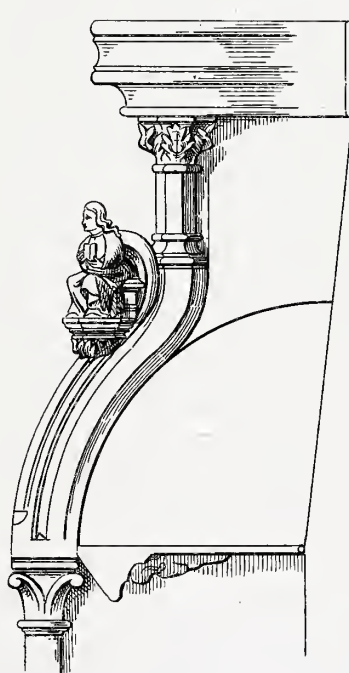
Plan 1-25



1-10



1-10



Déposé
232

T H Ving. Archt Bruges

The Churches of Amiens and Paris are evidences of the refinement of an advanced civilization: Laon, full of masculine grandeur, is the monument of popular energy, and does not even now impress the same religious sentiments.

The history of the Church is full of accounts of the returns exacted by the people for their part in its erection, by the unusual extent to which concessions were made of its use for the purposes of celebrating popular feasts, often far other than religious in their origin.

In its architecture and arrangement, however, the student will find one of the simplest and most interesting specimens of the art of that date. The pure and elegant proportions of its elevations are nowhere surpassed, and the very pleasing effects of the horizontal lines so boldly introduced give repose to the design, and are evidence of the genius and good taste of its author. The work is of one hand, except a row of chapels between the buttresses of the nave, which are not intruded on the ground plan given.

The eastern end of the choir is rectangular. The transepts are nearly in the middle of the Church; to the eastward of each is a polygonal chapel, repeated at the second story in connexion with the vaulted gallery, which is continuous over the aisles of choir and nave.

The position of the treasury and sacristy, between the choir and transept chapel is well devised, and the noble chapter house opening on the south side to western bays of the nave is of itself a work to render the Church remarkable. The design comprised two towers to the west front, two to each transept, and one at the cross, in all seven towers.

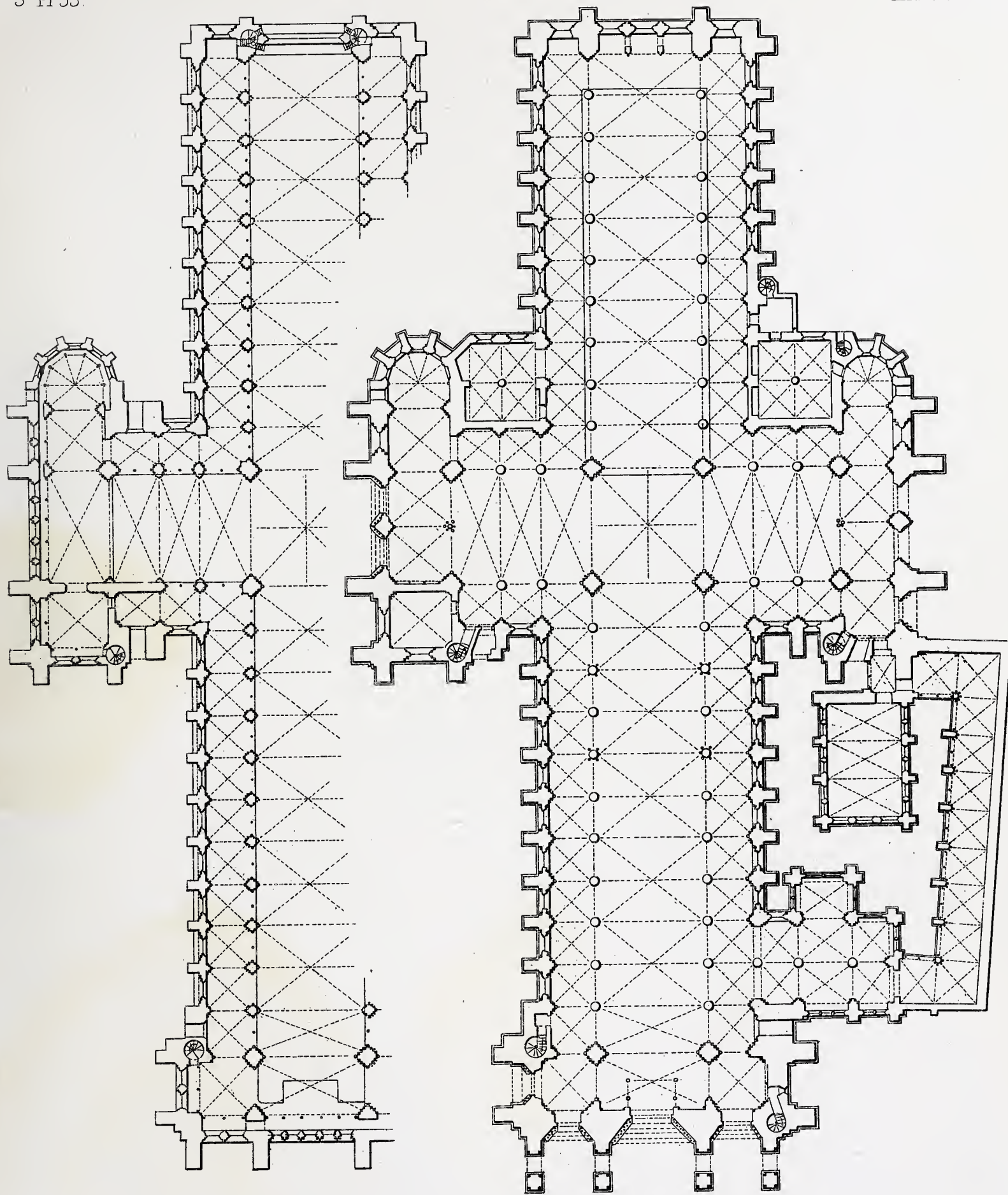
The cloisters, which will be seen from the plan to extend only from the angle of south transept to the chapter house, are but of limited extent. They are, however, of particular merit, both in design and execution.

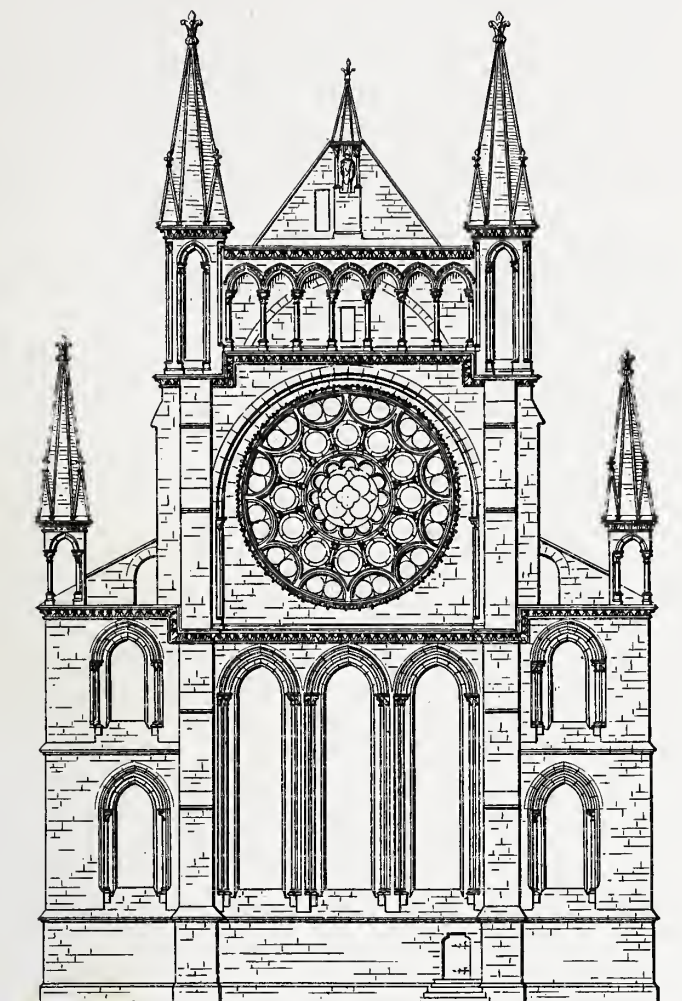
It is to be regretted, however, that the construction of the Church does not evidence the same masterly mind as its design. The work seems to have been carried on too hurriedly. The foundations were in some measure neglected, and the upper portions of the towers of the west front commenced before the lower had become settled; considerable repairs have therefore become necessary, and the whole west front has been nearly rebuilt, under the care of an architect named by the French Government, who has carried on the work with care and skill.

DESCRIPTION OF THE PLATES.

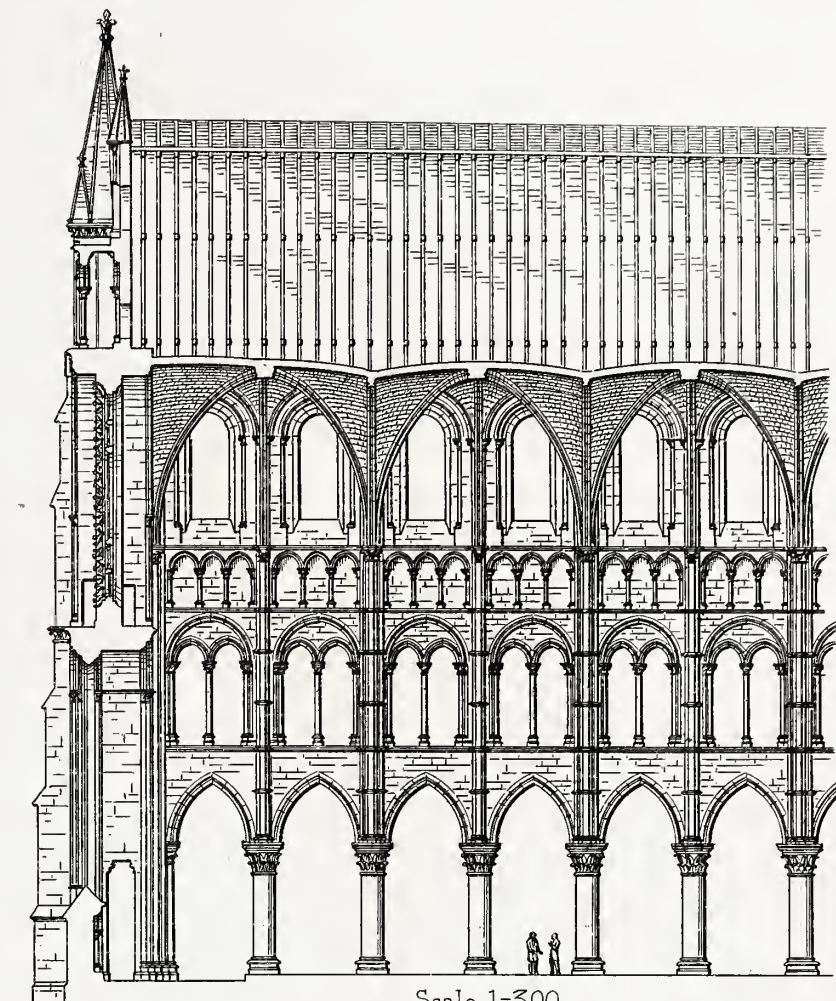
- PLATE I. Plan of church and cloisters.
Plan of church taken at the level of the galleries over the aisles at 1 in 500.
- PLATE II. Elevation of east end.
Longitudinal section of choir.
Transverse section of choir „ 1 in 300.
Perspective sketch of pillar of nave; profiles of base mouldings of the shafts
of same „ 1 in 5.
- PLATE III. Interior elevation of bay of nave; section of arches of nave, showing the
gallery over; exterior elevation of one bay of the nave „ 1 in 100.

- PLATE IV. Elevation of north transept at 1 in 300.
 Rose window of transept „ 1 in 100.
 Mouldings of same at A and B „ 1 in 25.
 Exterior elevation and section of one bay of transept chapels „ 1 in 100.
 Mouldings of same at C and D „ 1 in 25.
- PLATE V. Longitudinal section of north transept through the lantern „ 1 in 300.
 Half interior elevation of lantern, plan of same at the angle „ 1 in 100.
 Mouldings of shafts and arcading of lantern „ 1 in 25.
 Capital of shaft of same „ 1 in 10.
- PLATE VI. Rose window from the west front; section of same to show its mouldings . . „ 1 in 25.
 Foliage from the moulding „ 1 in 5.
- PLATE VII. Section of mouldings of piers and arches of nave. The letters refer to the
 elevations and sections given on Plate III. }
 A, great pier of nave, with moulding of arches and ribs of groining of aisles }
 A a, respond of same at level of arcading in outer wall }
 a b, respond at level of windows and moulding of window jamb } „ 1 in 25.
 B, great pier of nave at level of gallery, with mouldings of arches and ribs of }
 groining of gallery }
 B b, responds of same, with mouldings of jambs and arches of windows . . }
 C, intermediate column of nave with arch moulds. [C is the same as A with }
 the exception of the arch moulds] }
 Plan and profiles of bases of columns of great pier „ 1 in 5.
- PLATE VIII. Continuation of mouldings of nave. }
 B and C show the position of piers of gallery over the intermediate columns }
 D, shafts and arches of triforium } „ 1 in 25.
 E, jambs and arch moulds of clerestory windows }
 North-west pillar of nave and transept, with arch mould laid upon it . . }
- PLATE IX. Exterior elevation and section of part of cloister „ 1 in 100.
 Section and interior elevation of one bay of cloister „ 1 in 25.
- PLATE X. Mouldings of pier of cloister, showing its arches, groining, and window
 mouldings „ 1 in 25.
 Same mouldings enlarged; cornices from eaves and shafts from windows all
 of same „ 1 in 5.

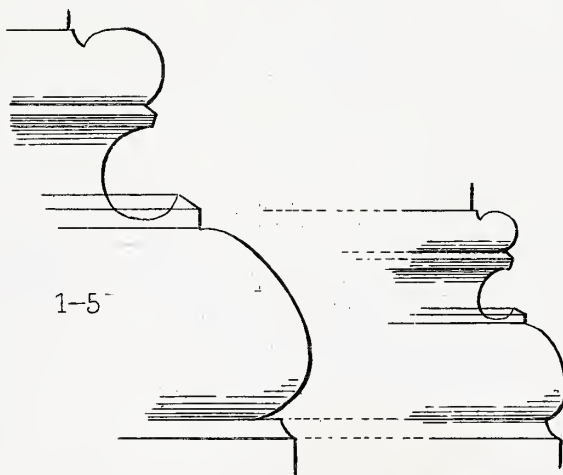




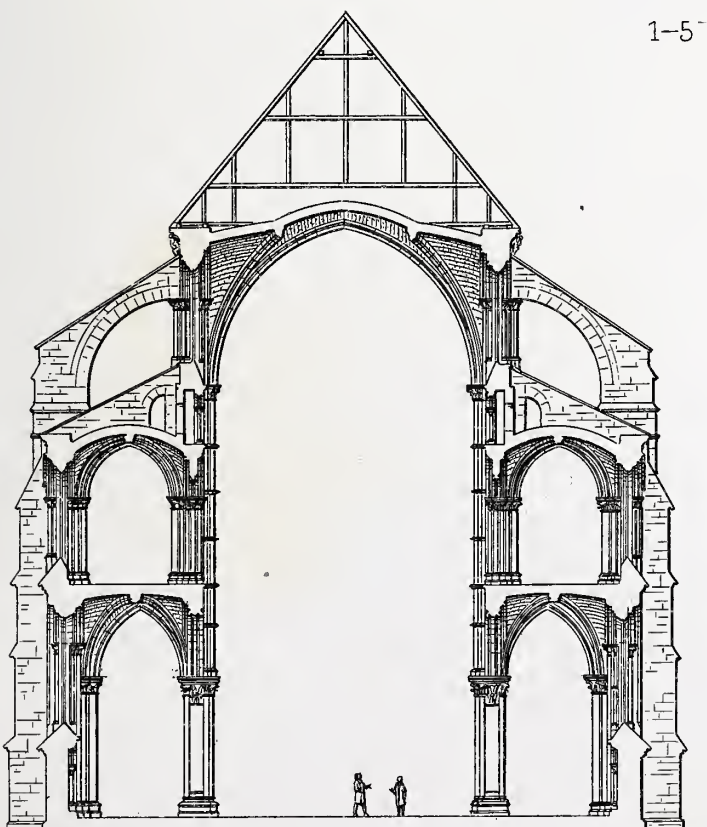
Echelle 1-300



Scale 1-300



1-5

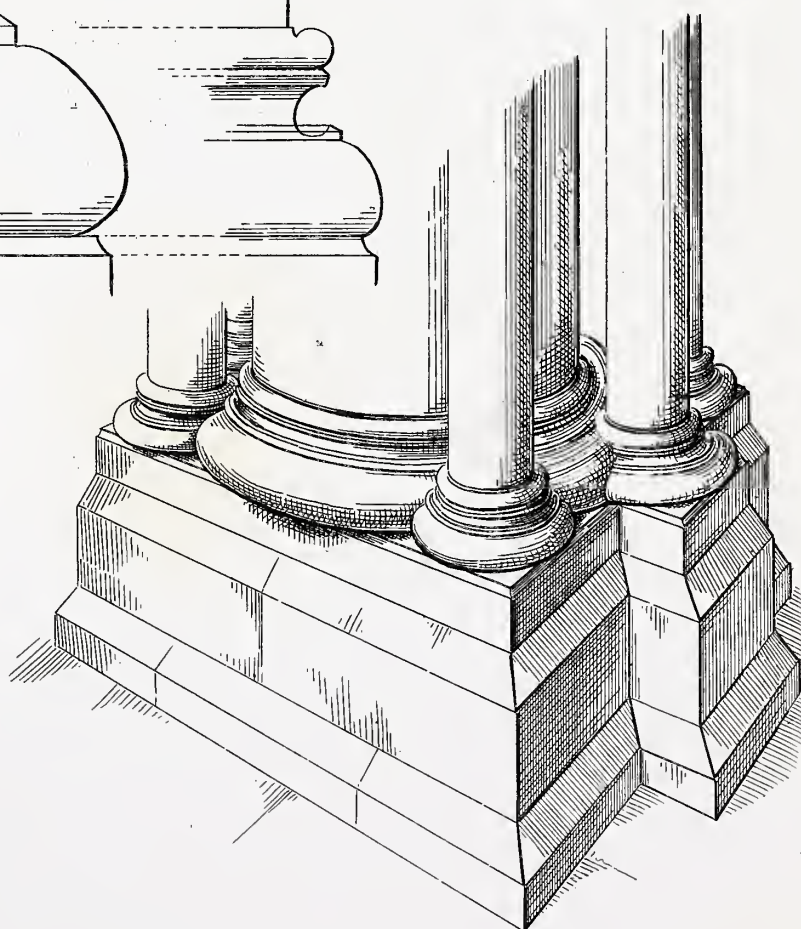


London Bell & Daldy 1858

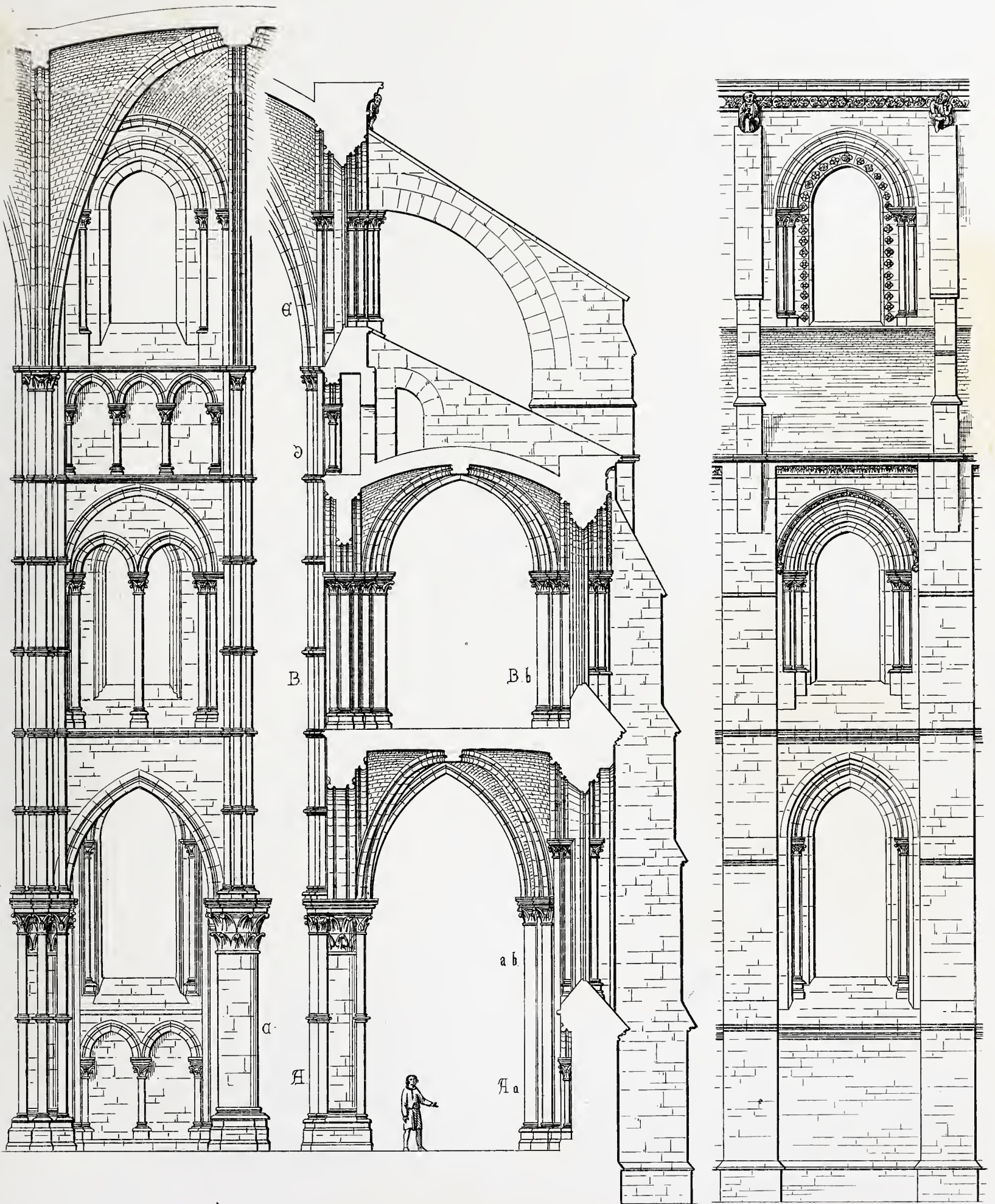
1-300

Déposé
234

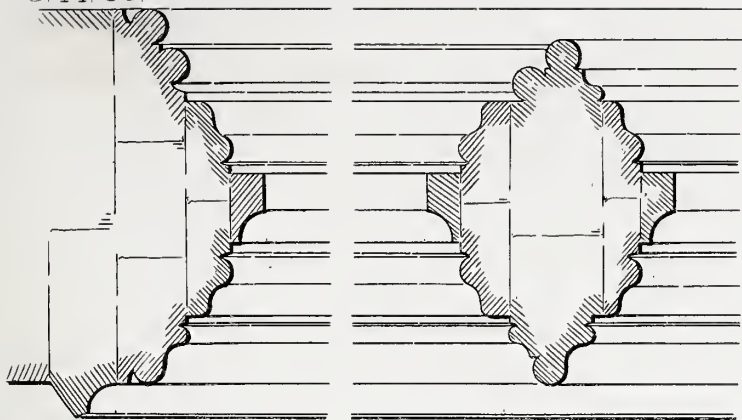
Imp. Ch. Chardon, 30 rue Hauteville, Paris



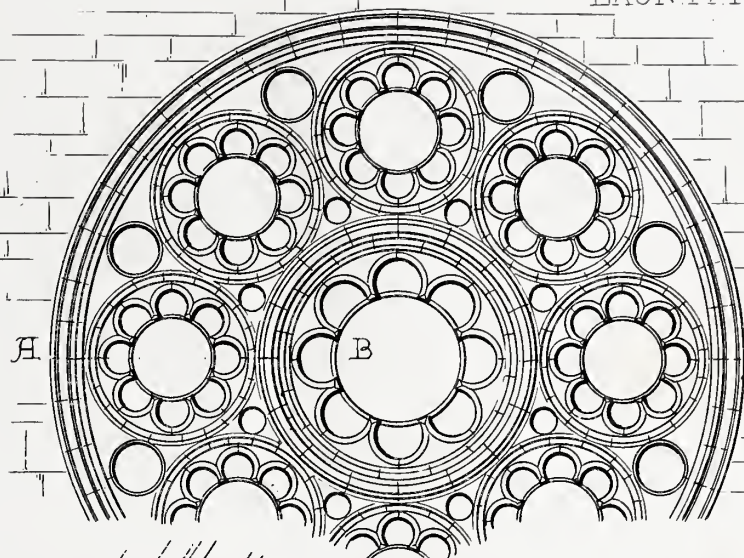
T. H King Archt Bruges



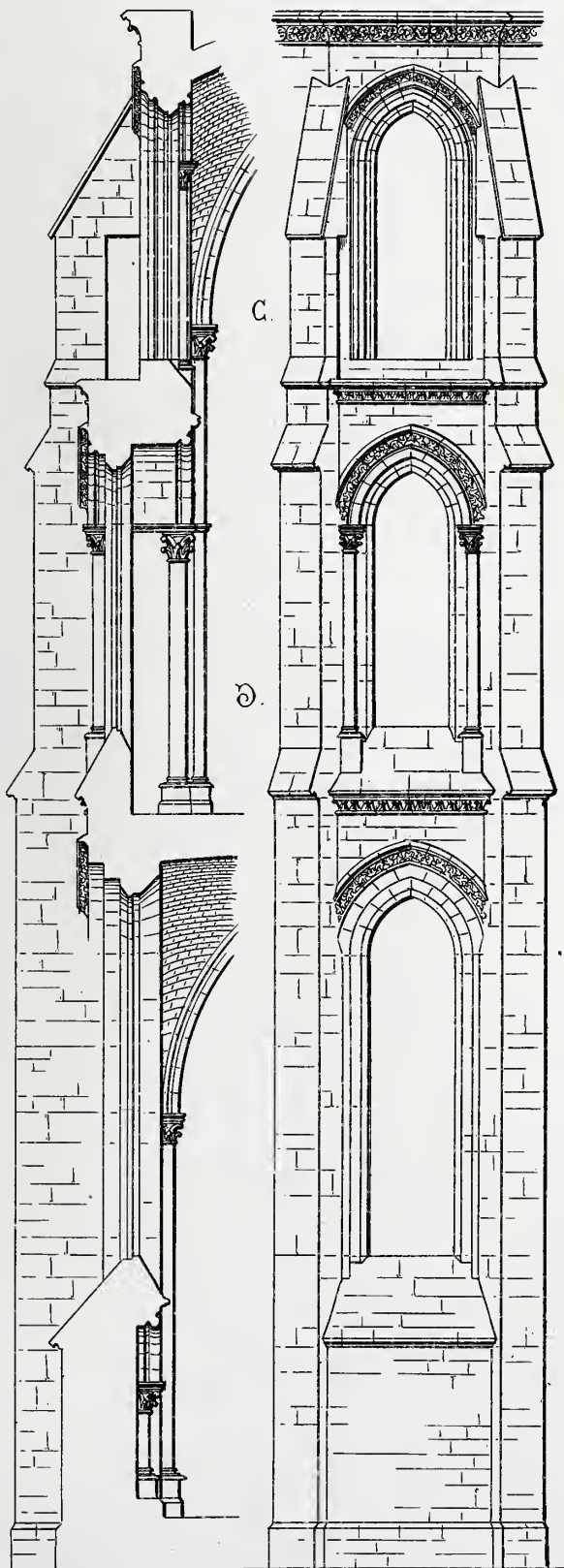
Section $\frac{1}{100}$ 0 1 2 3 4 5 10 Metres
0 5 10 20 30 Feet



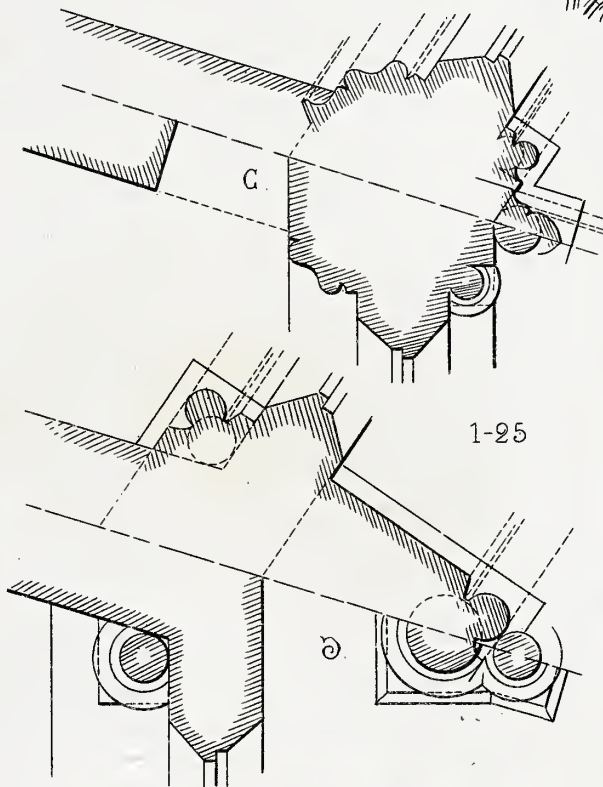
Coupe A B 1-25



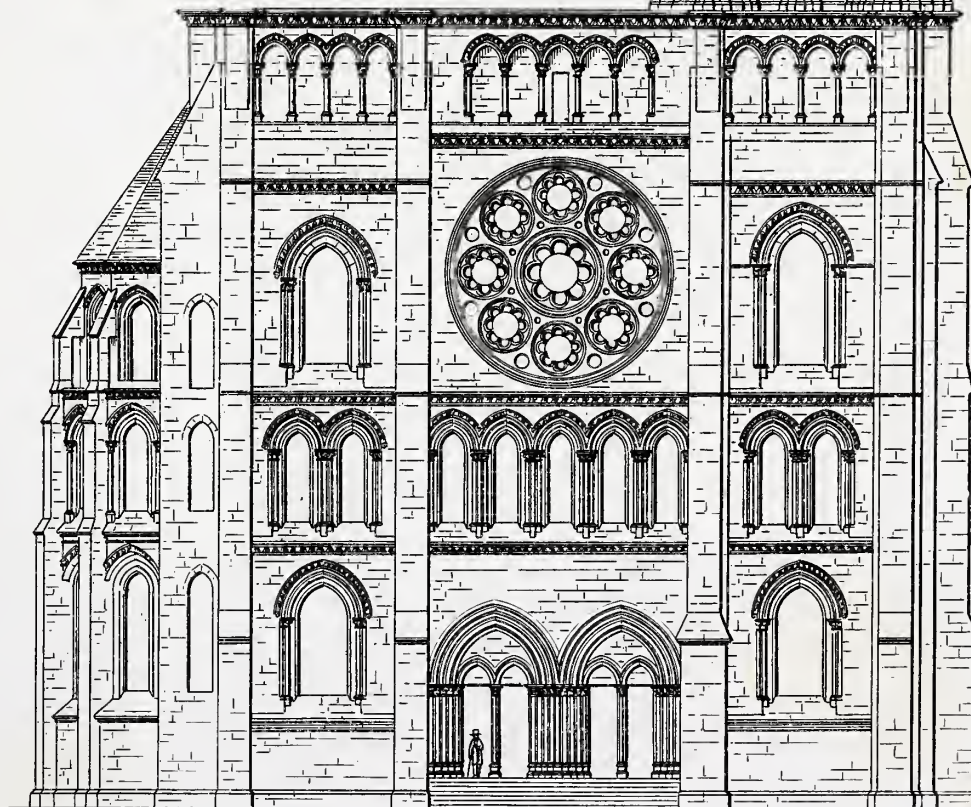
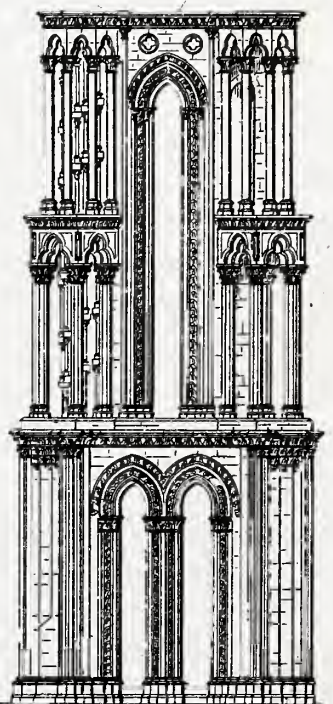
Window 1-100



London Bell & Daldy 1858. 1-100



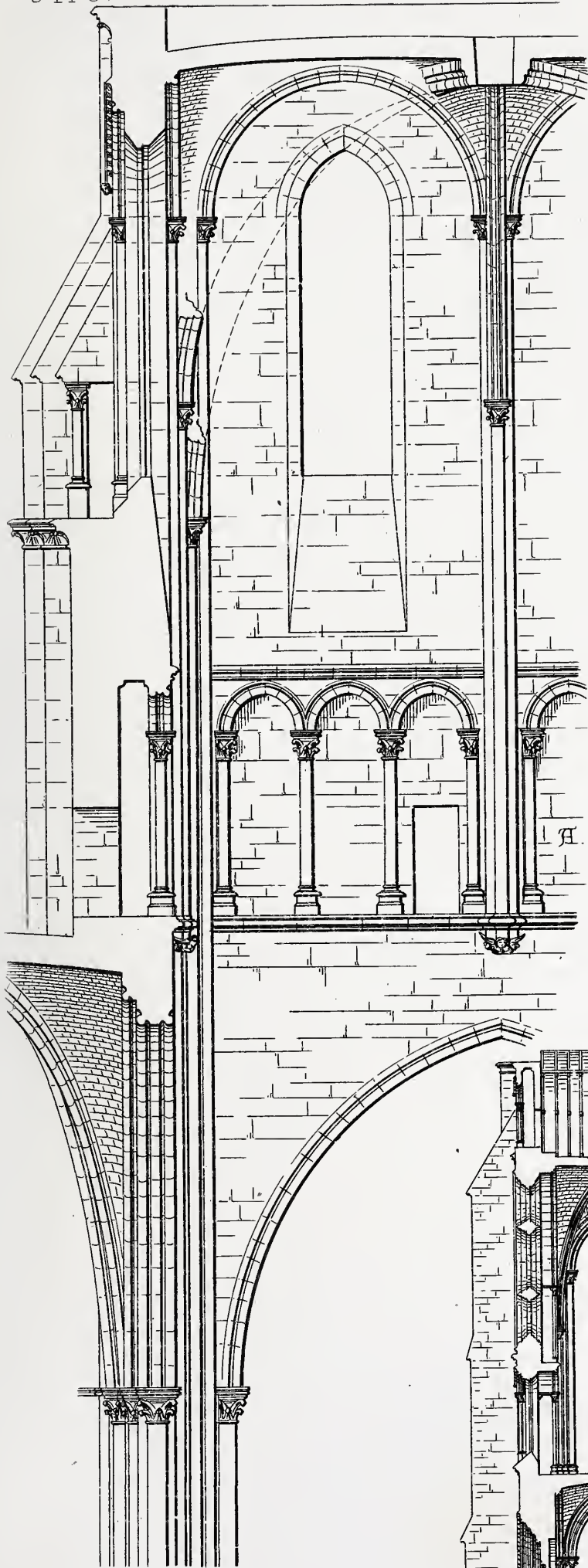
1-25



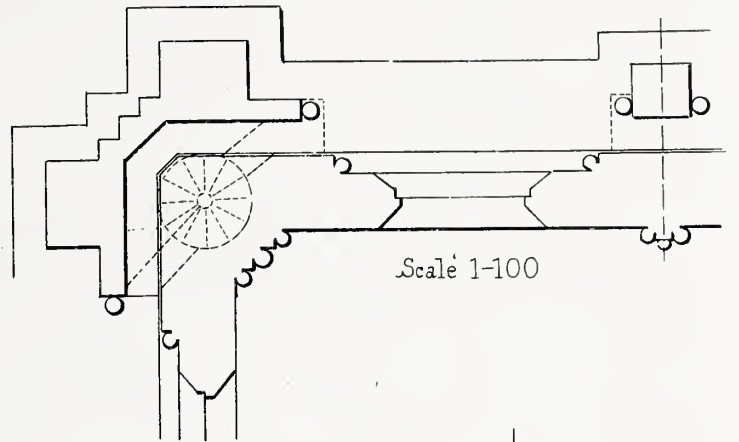
Déposé
236

1-300

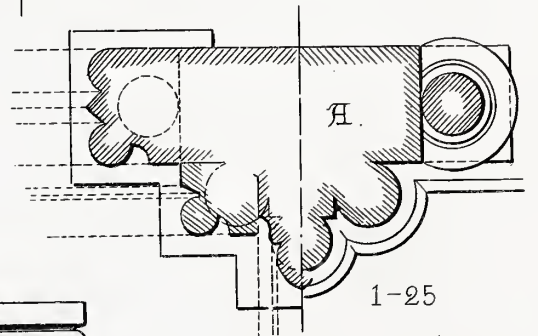
T H King Archt Bruges



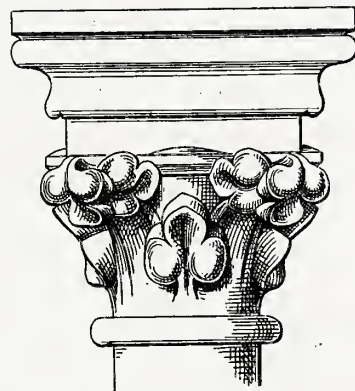
Scale 1-100



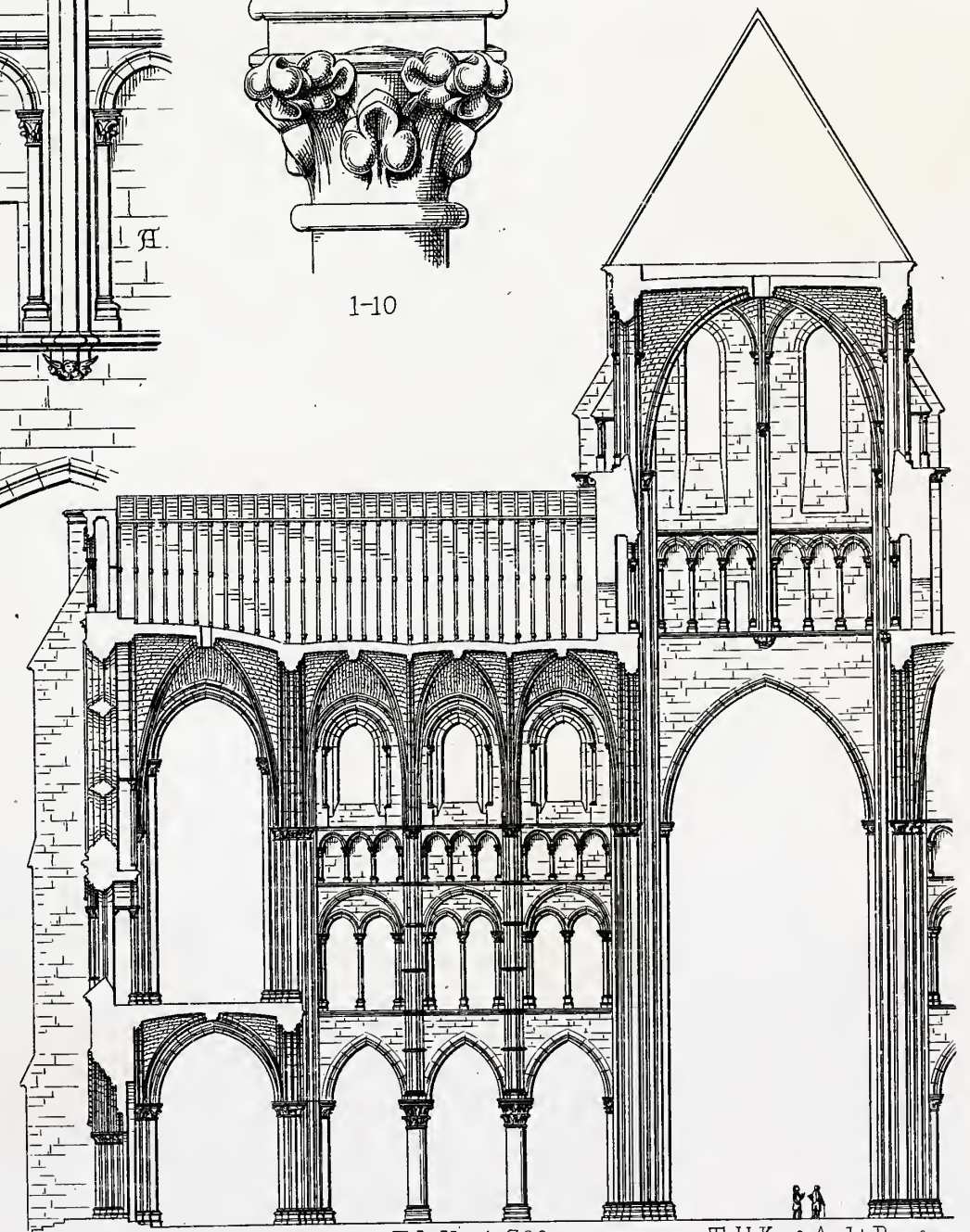
Scale 1-100



1-25

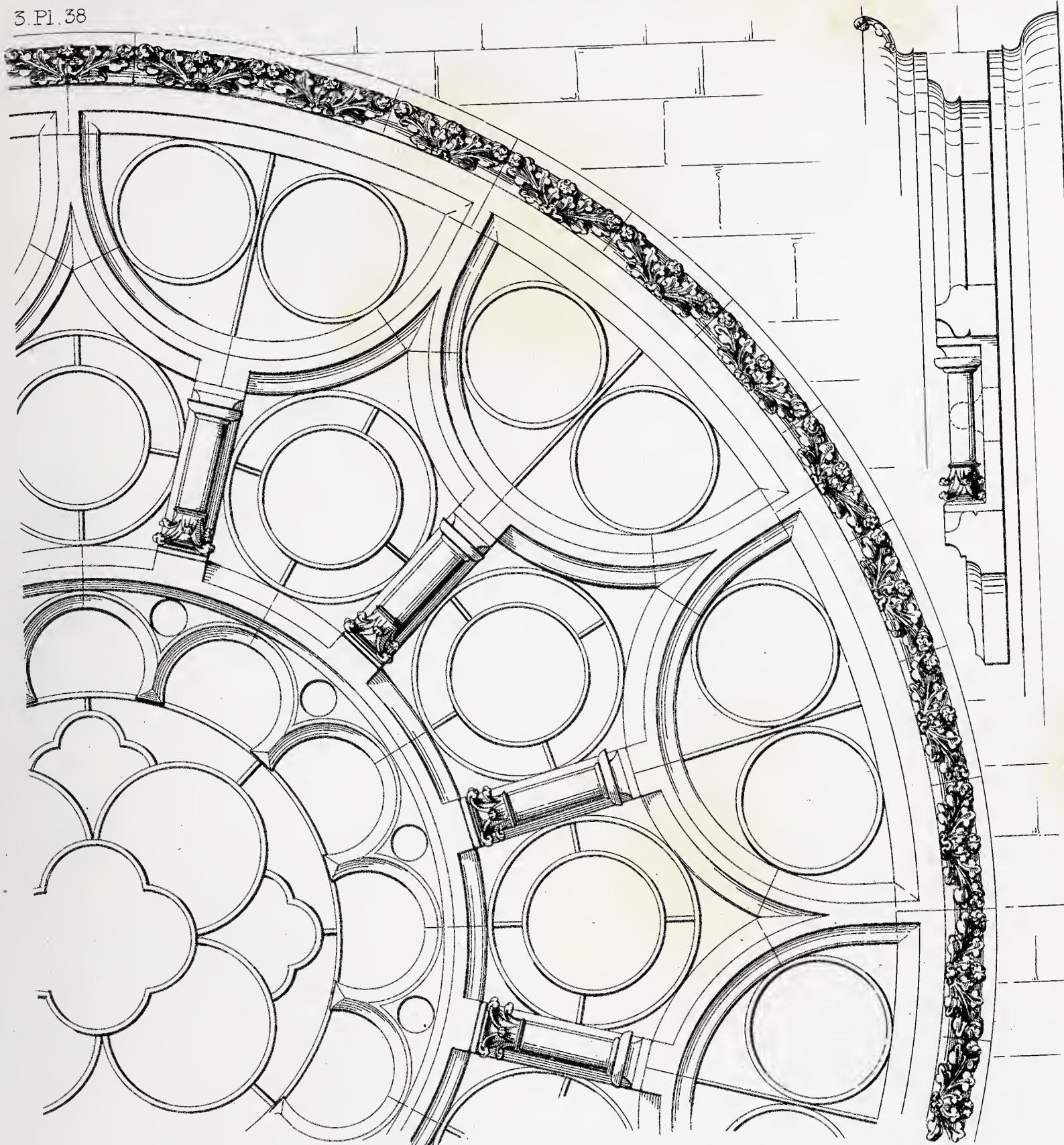


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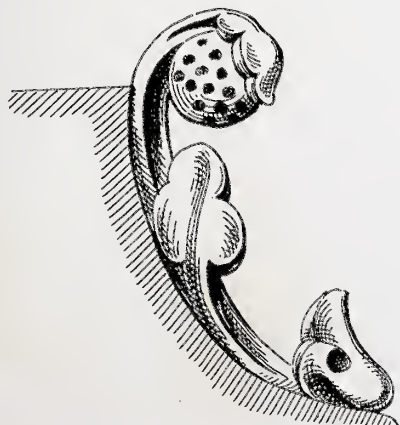


Echelle 1-300

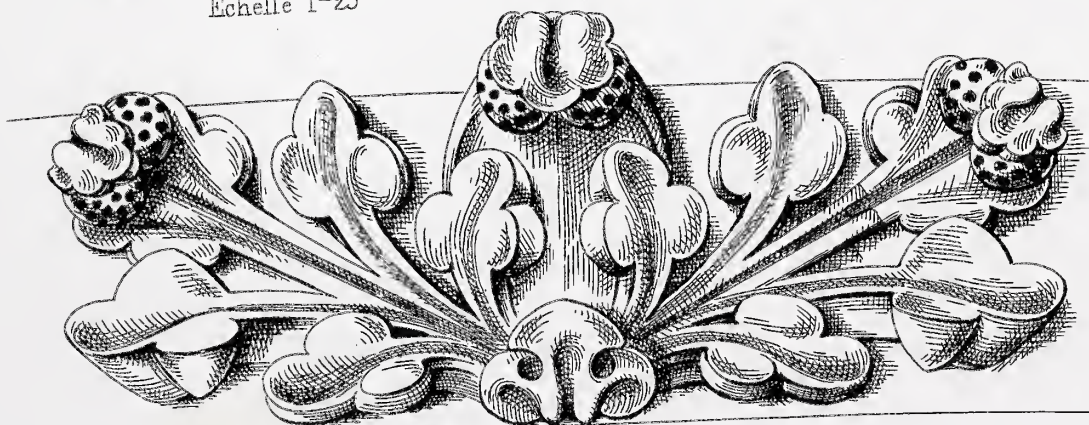
T. H. King Archt Bruges



Echelle 1-25



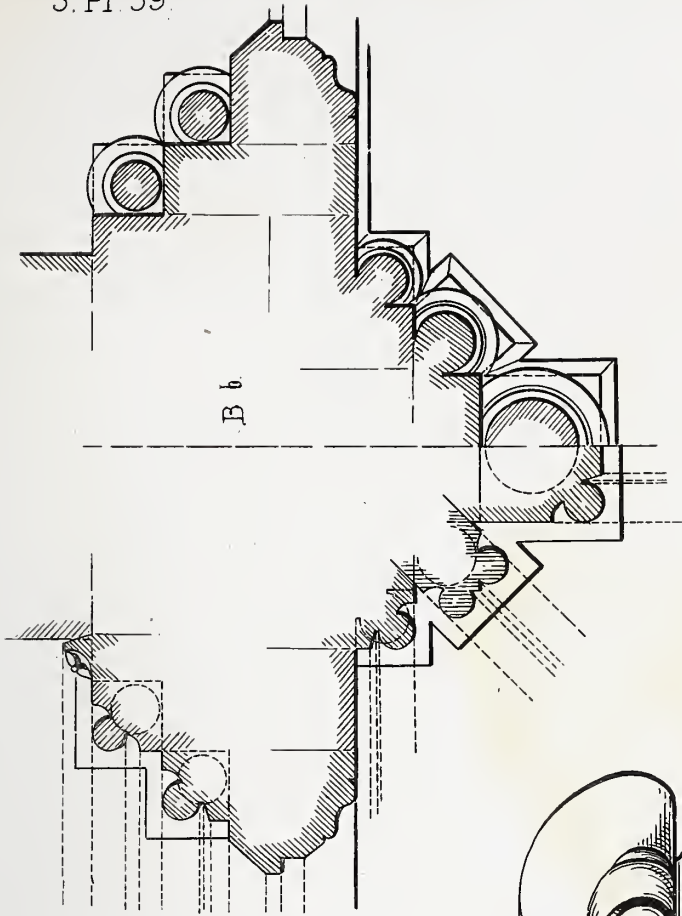
London Bell & Daldy 1858



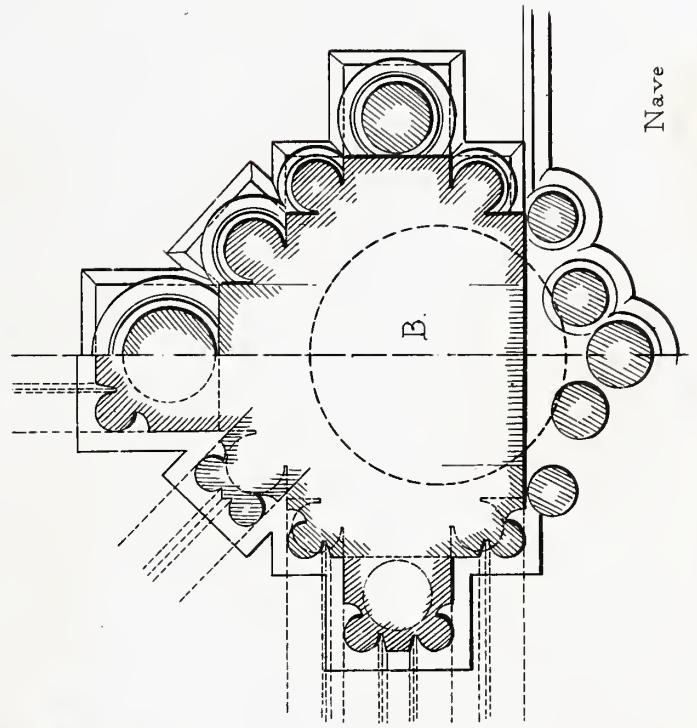
Déposé
238.

Scale 1-5

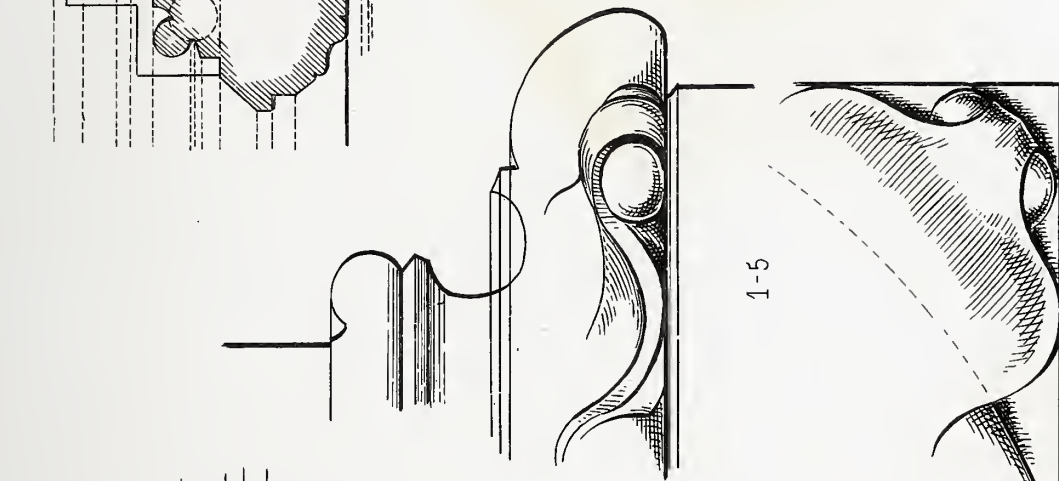
T. H King Archt Bruges



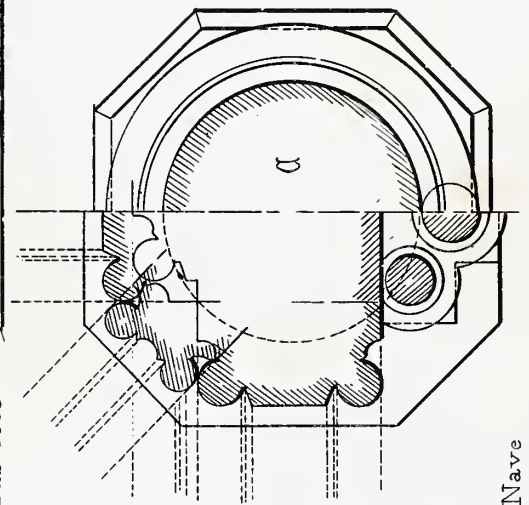
Galerie



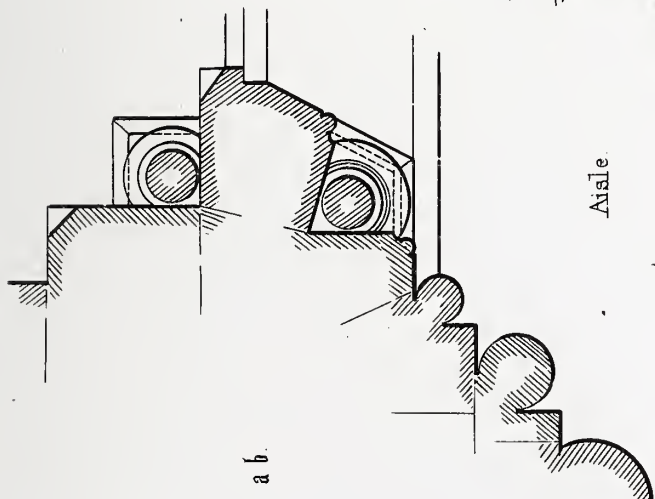
Nave



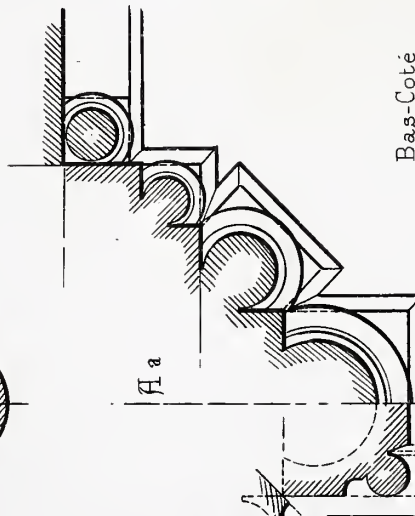
1-5



Nef

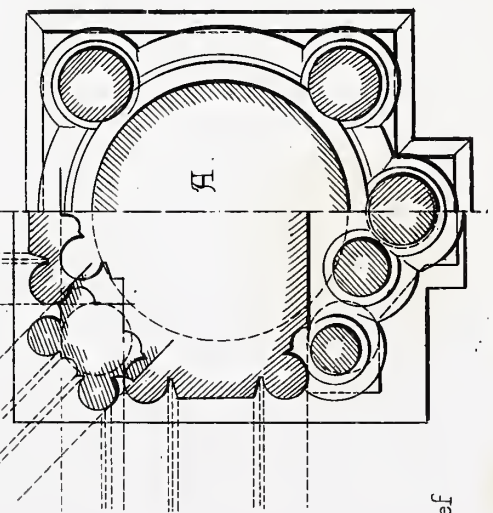


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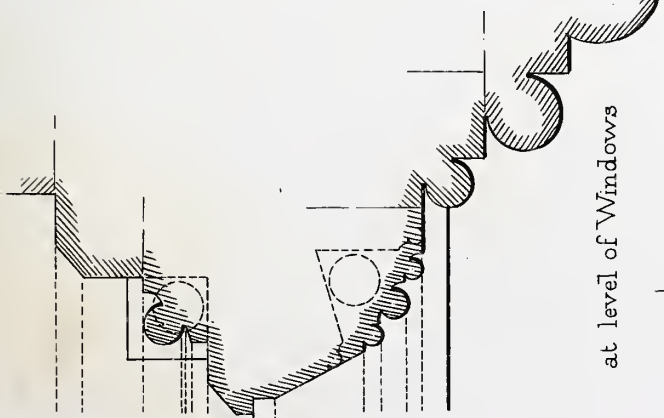


A a

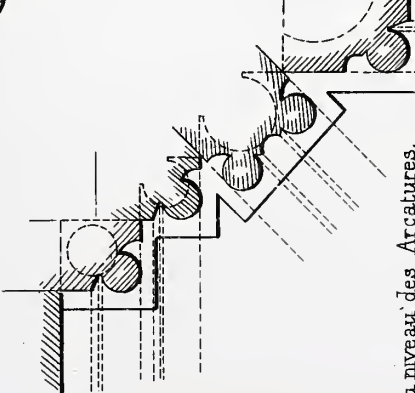
Bas-Côté



Nave



at level of Windows



au niveau des Arcatures.

Nef

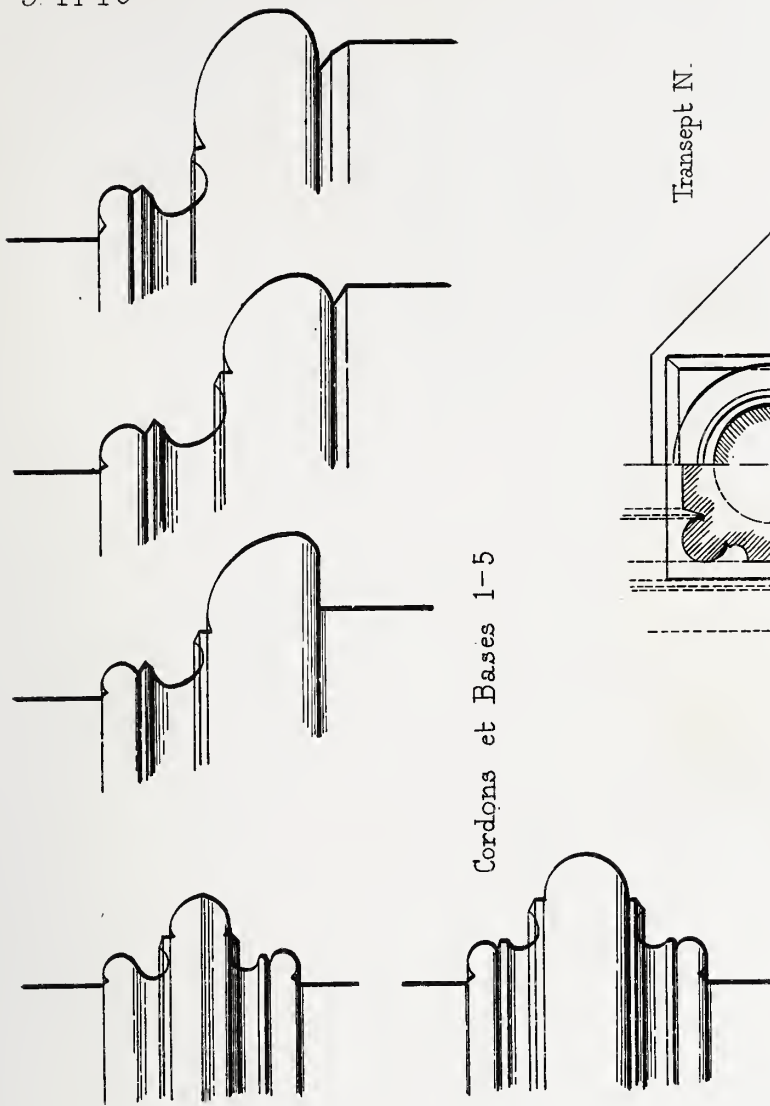
London Bell & Daldy 1858

Echelle 1-25

Déposé
239

Scale 1-25

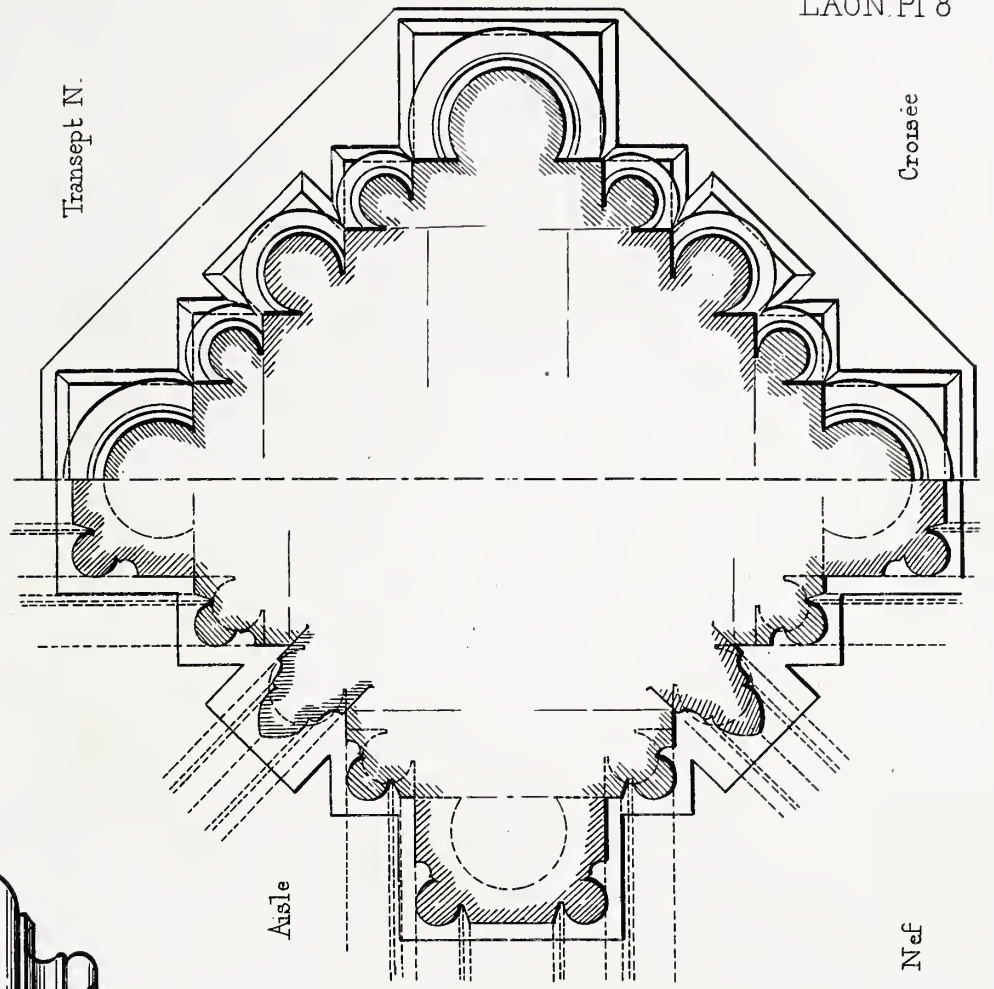
T H King Archt Bruges



Cordons et Bases 1-5

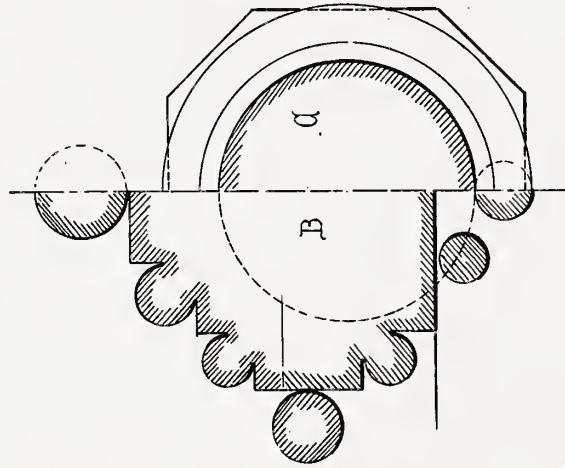
Transept N.

Croisée

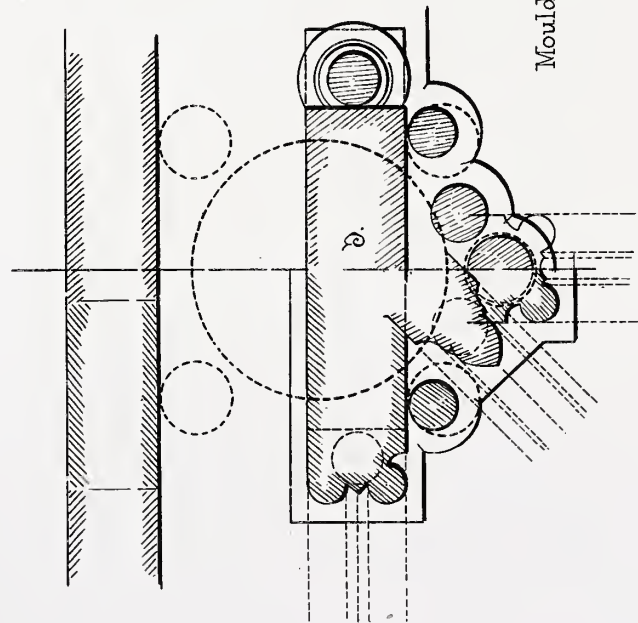


Aisle

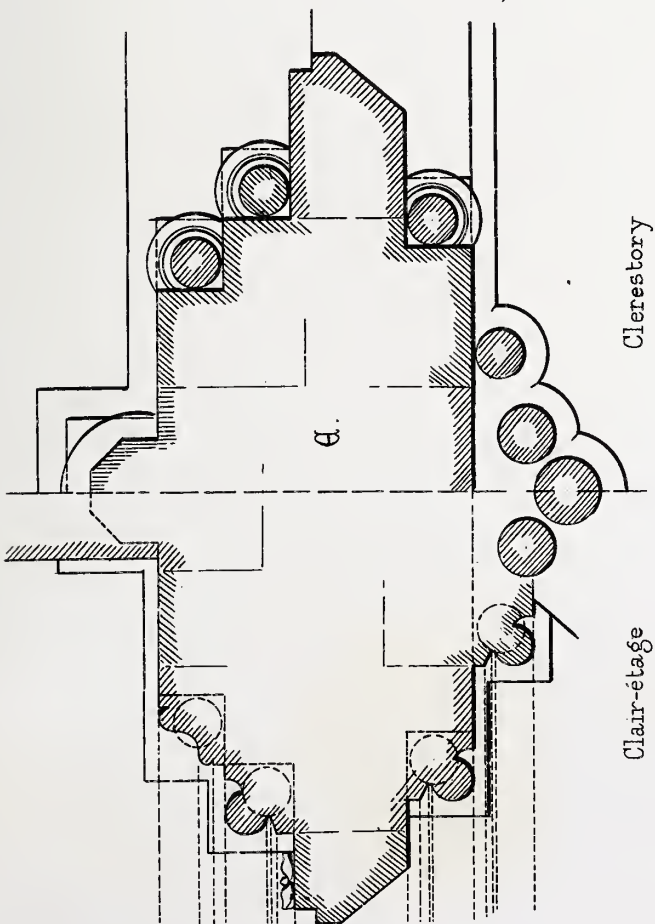
Nef



Mouldings 1-25

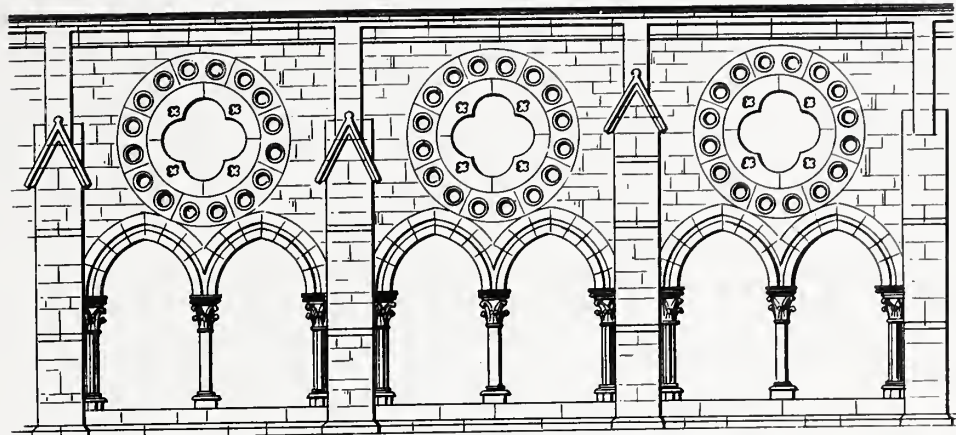
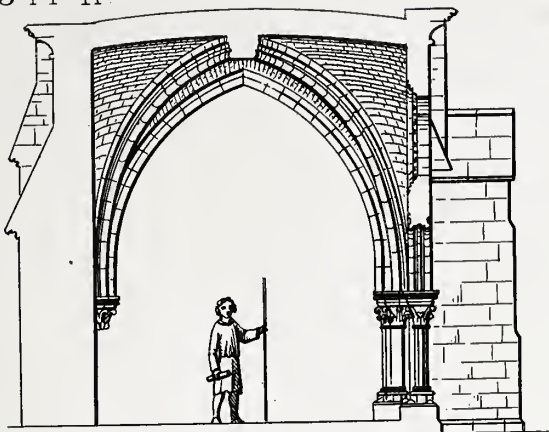


Triforium.

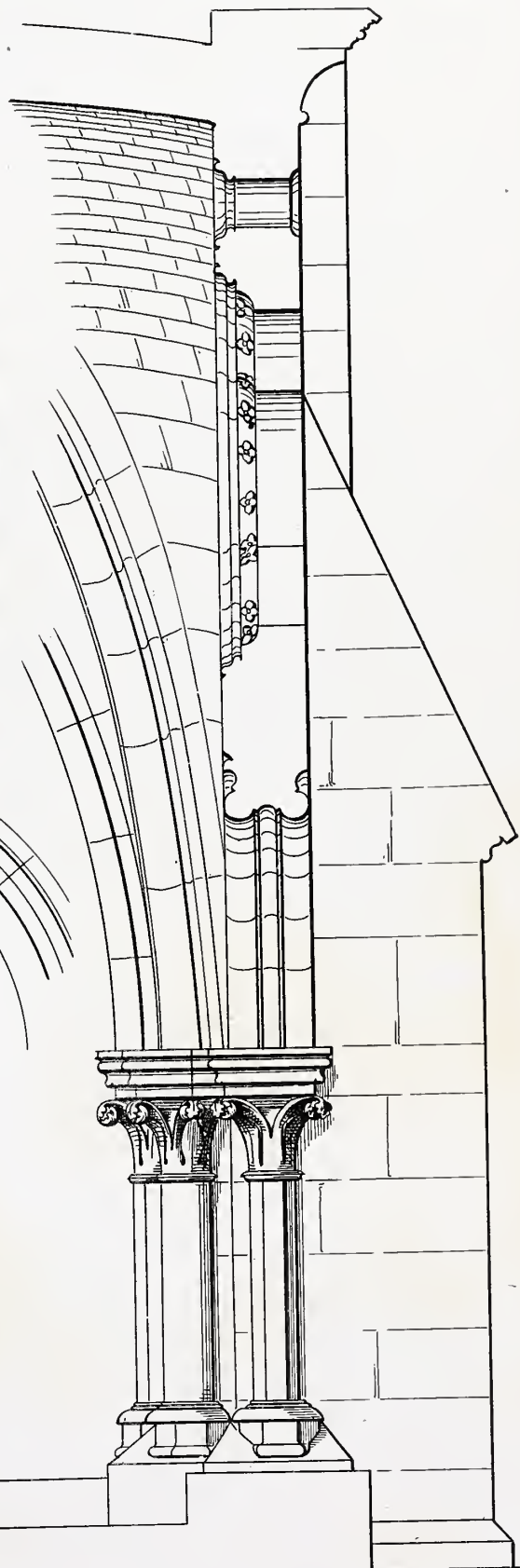


Clerestory

Clair-étage



Scale 1-100



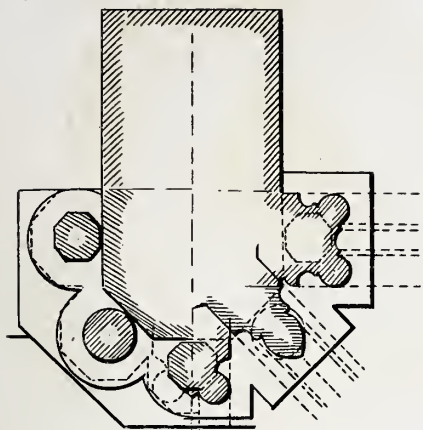
London Bell & Daldy 1858

Echelle 1-25.

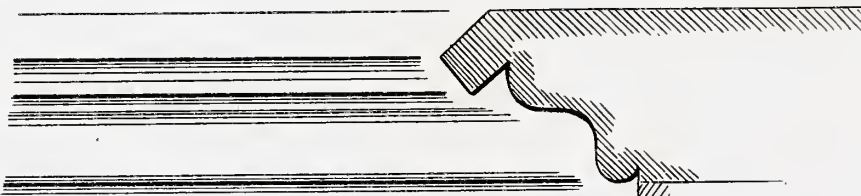
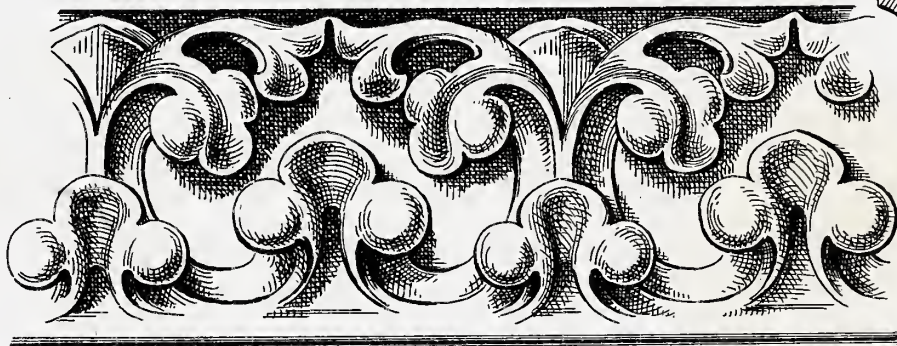
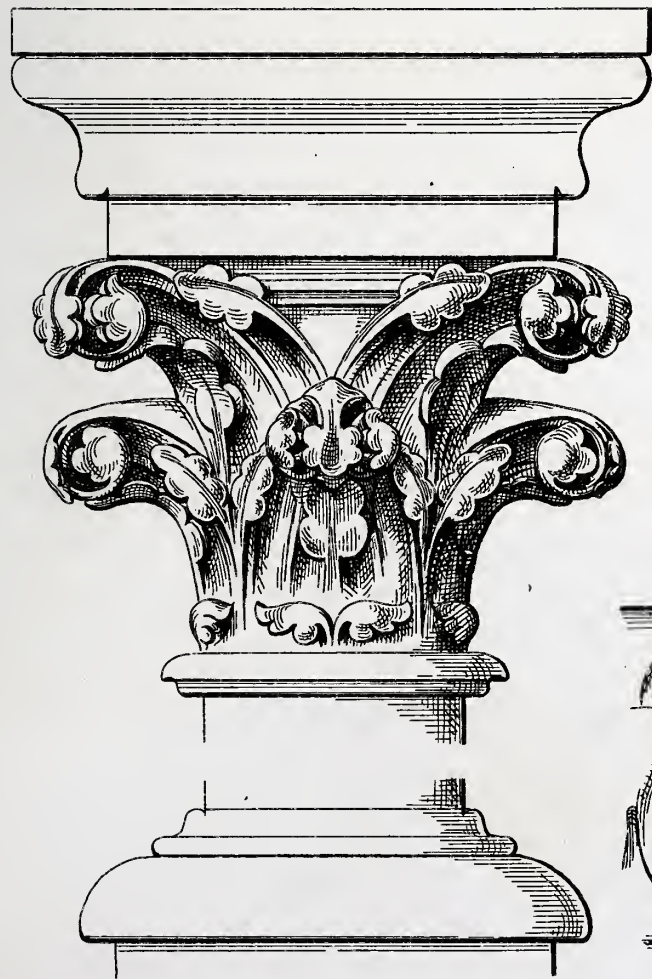
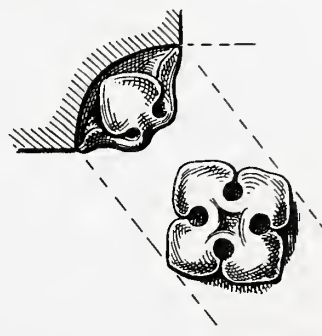
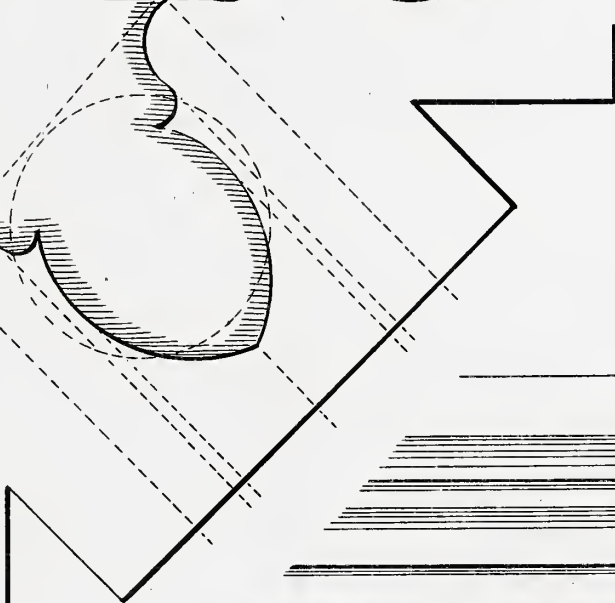
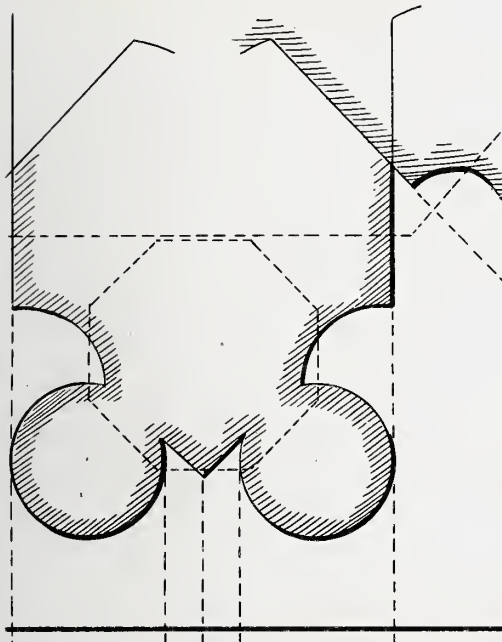
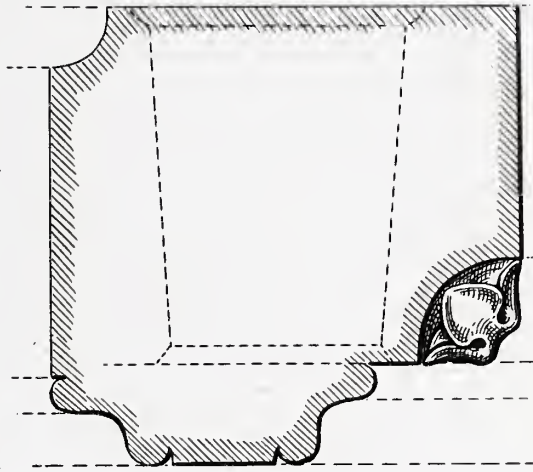
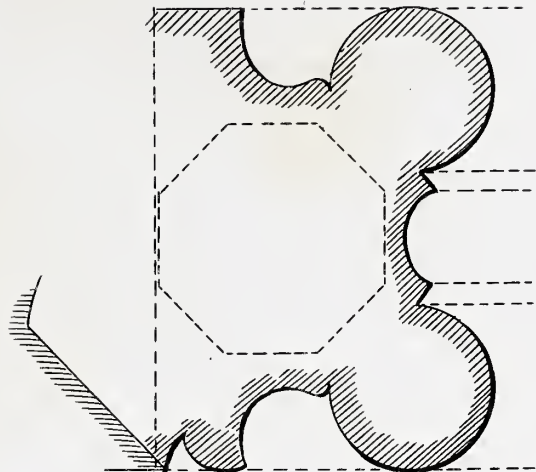
Déposé
241

Scale 1-25

T. H. King, Archt Bruges



1-25



London Bell & Daldy 1858

Echelle 1-5

Déposé
242

Scale 1-5

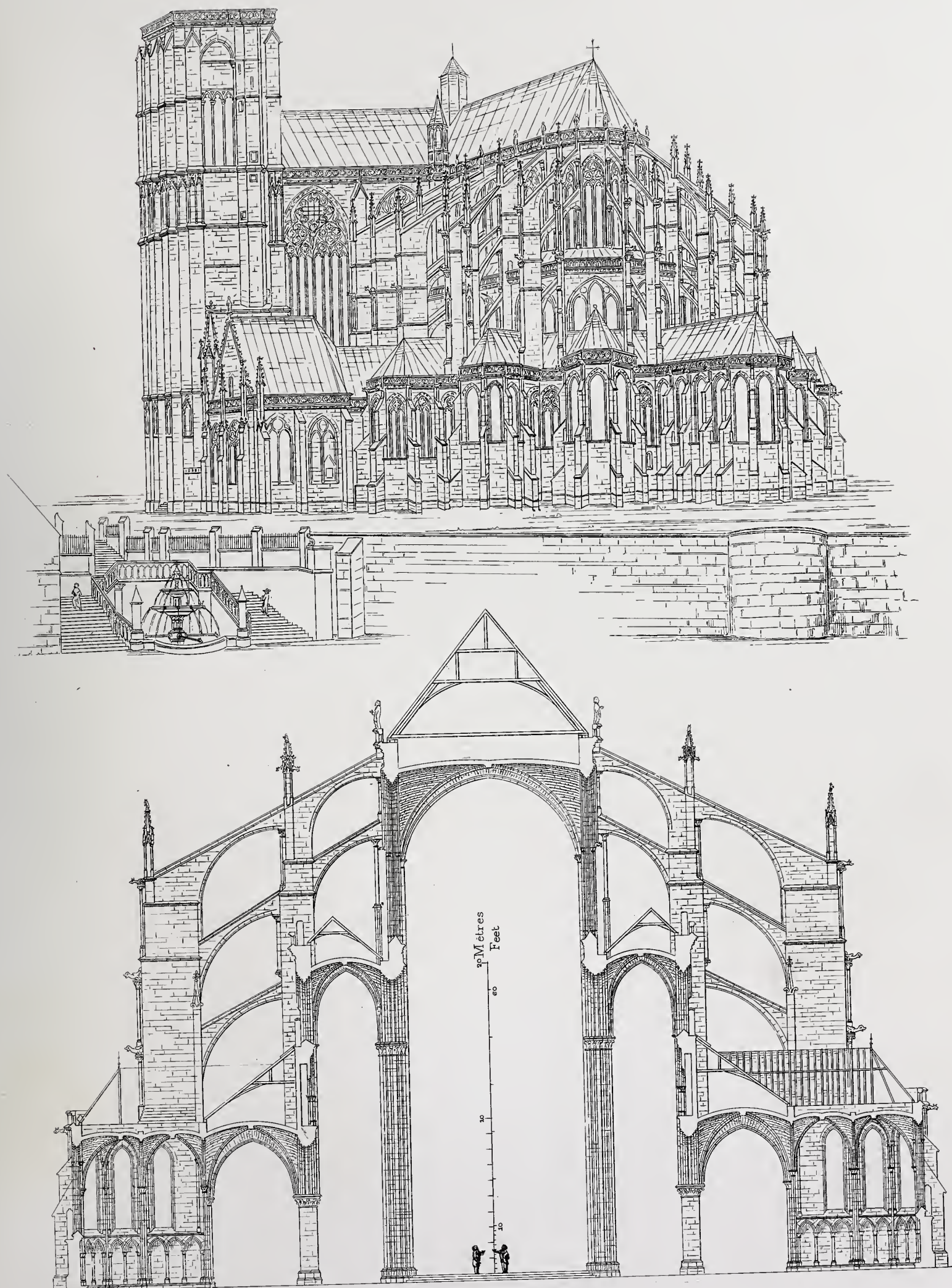
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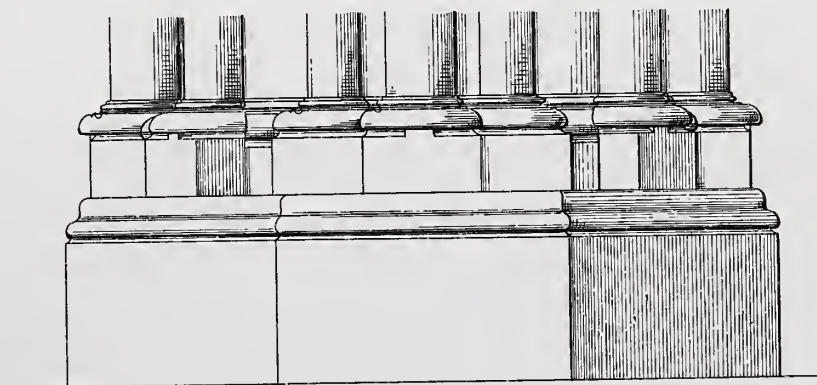
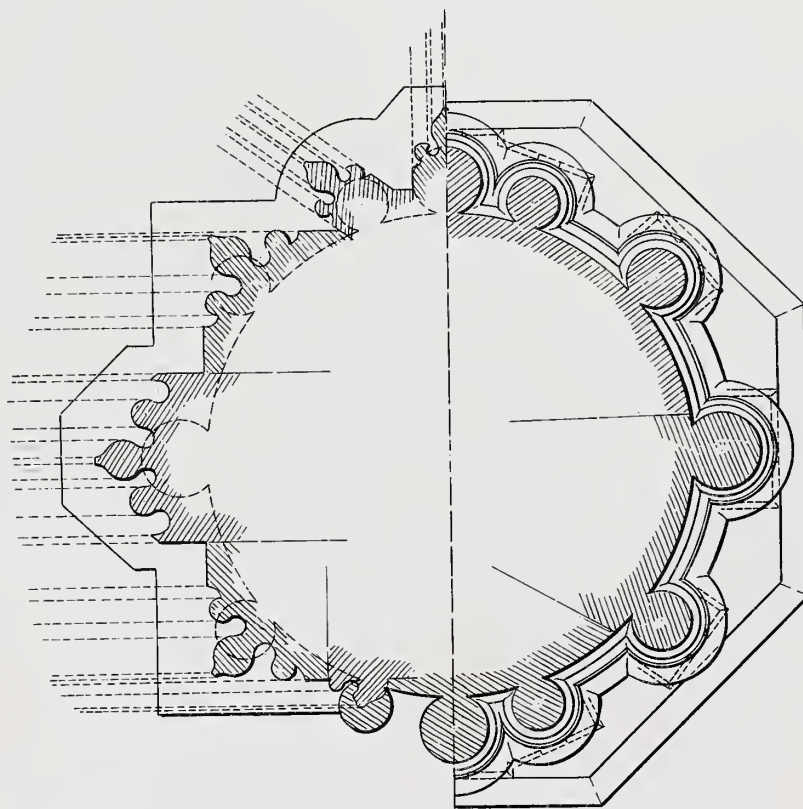
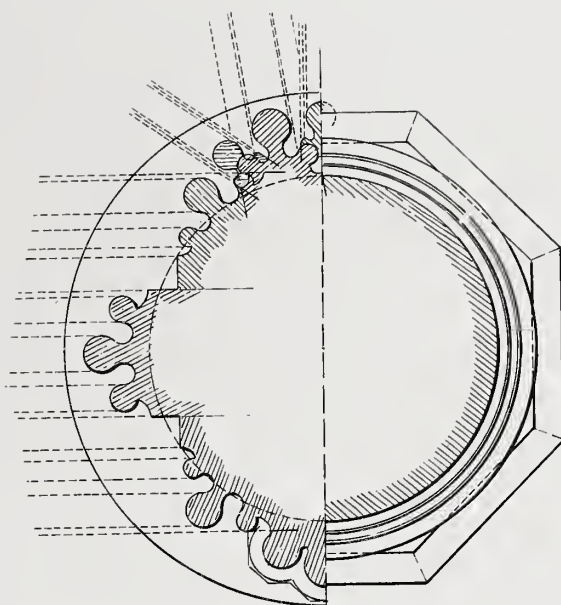
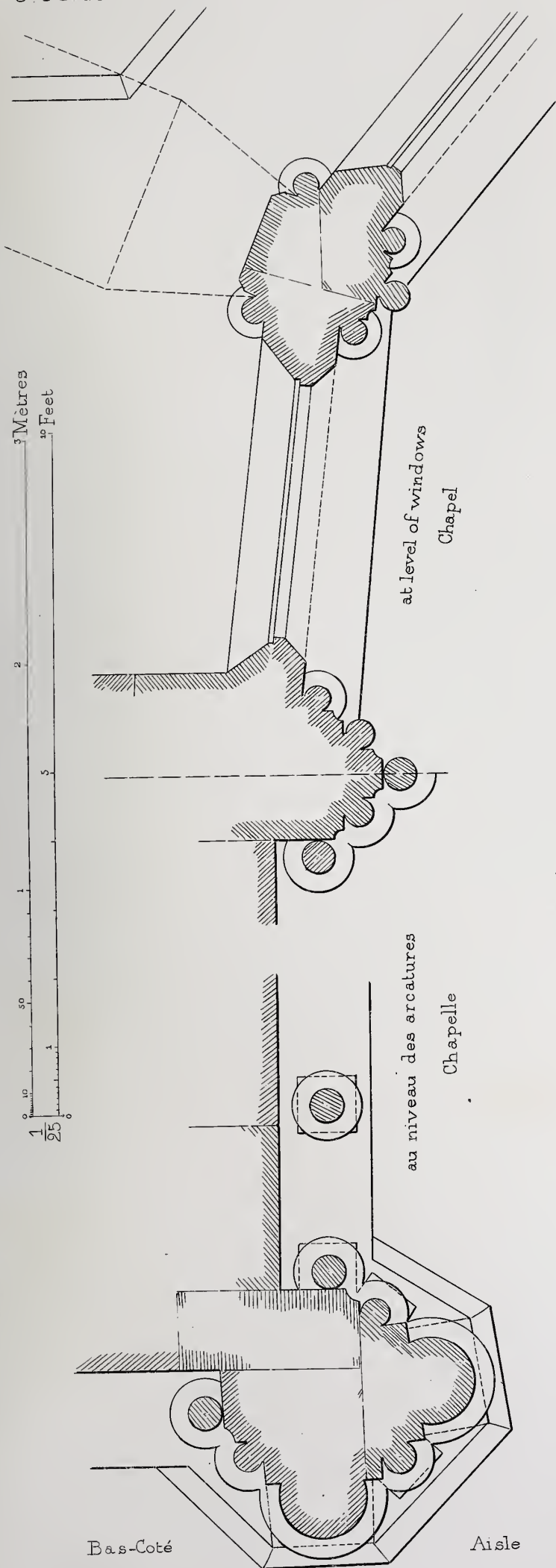
LE MANS.

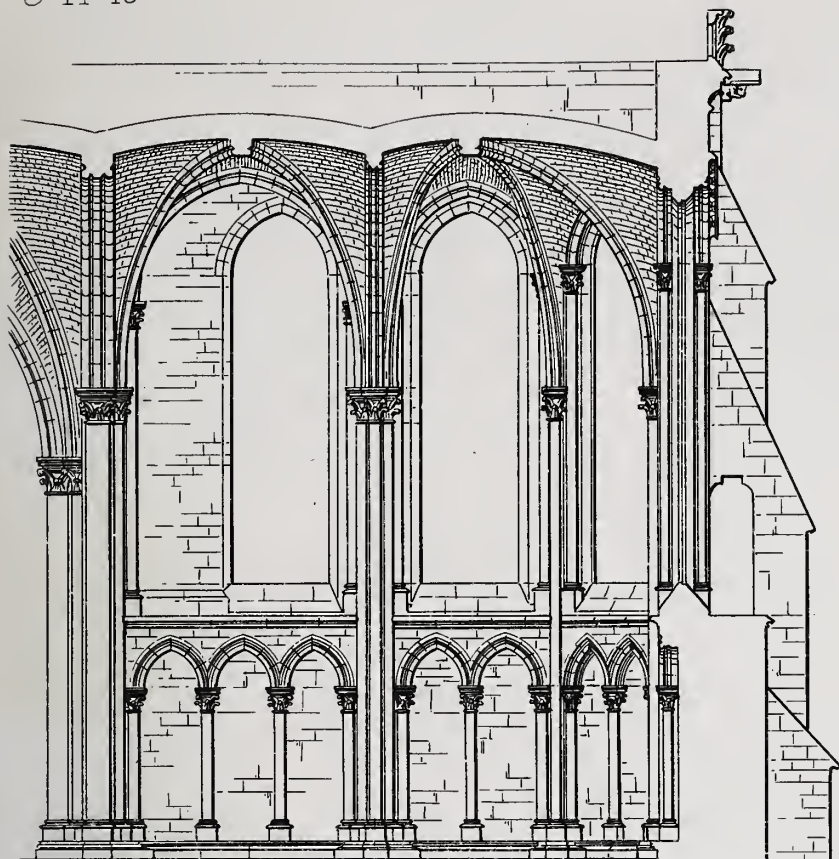
THE Cathedral of St. Julian at Le Mans, founded in the 8th or 9th century, was entirely rebuilt in the 11th. A portion of this second Church, that is to say the west front, the outer walls of the nave aisles, and the lower part of the north transept, form part of the existing building. The nave and transept appear to have been considerably altered in the 12th century, the upper portion even rebuilt, and a vaulting added, in a style which evidently had its origin in the cupolas of Oriental churches.

Shortly after the union of the province of Maine with the royal demesne, that is about 1220, the ancient choir and apsidal chapels were demolished, to make way for the present admirable choir, which with its chapels covers a greater area of ground than the whole of the ancient Cathedral.

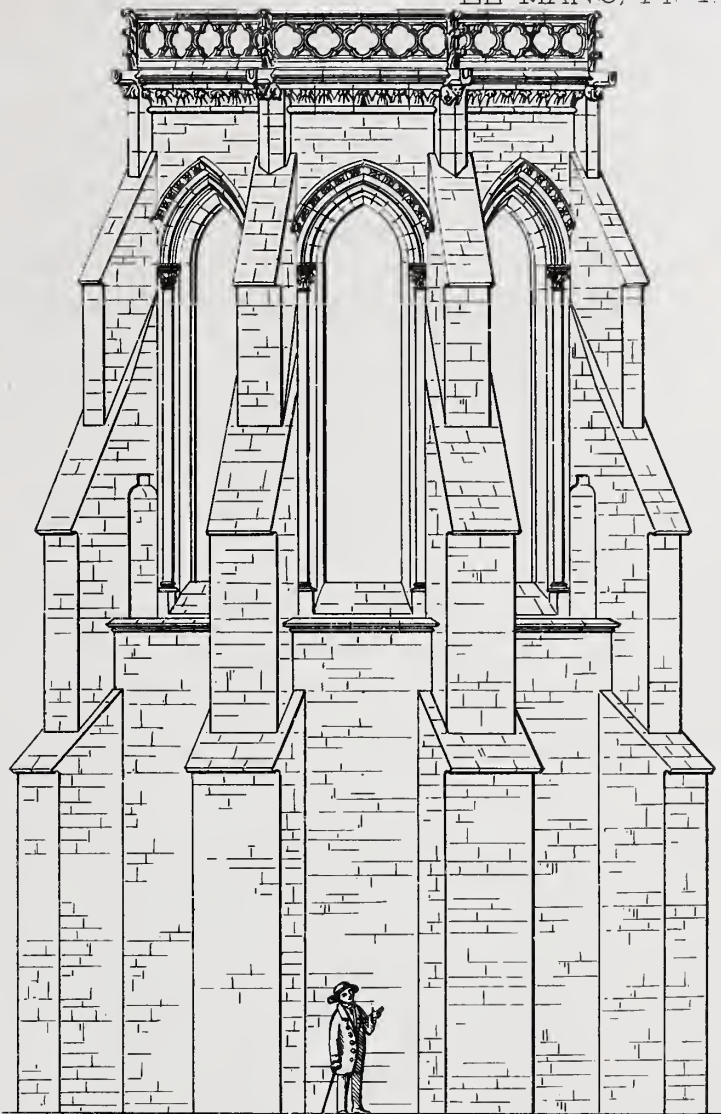
It is natural to compare the choir with that of Chartres, the erection of which only immediately preceded it, and with that of Bourges. The same idea of a double ambulatory and chapels was evidently present to the artists; but how much more gorgeous is the manner in which it is carried out at Le Mans than that of the other churches! The arches of the outer aisle here are lower than those of the inner, and the vaulting is very adroitly combined. The triforium, usually round the choir, is transferred to the first aisle, and surmounted by a second clerestory, which serves to distribute an even light to the aisle. The chapels, eleven in number, surround the whole choir, not merely the apse as in the other churches. They have also the advantage of depth, and are so arranged as to leave space for the introduction of a window between each, which has the best possible effect. The Lady chapel is two bays deeper than the other chapels. In all these particulars the choir of Le Mans has the superiority in effect. Perhaps its rival is Beauvais, the chapels of which, though not extending beyond the apse, are disposed in the same manner and afford means of lighting the aisle. At Le Mans it is evident nothing was spared which could add to the embellishment or excellence of the work so long as it continued, and it is much to be regretted that the chapter were compelled to relinquish, what was no doubt their original intention, the reconstruction of the nave to a plan corresponding in splendour. The gables



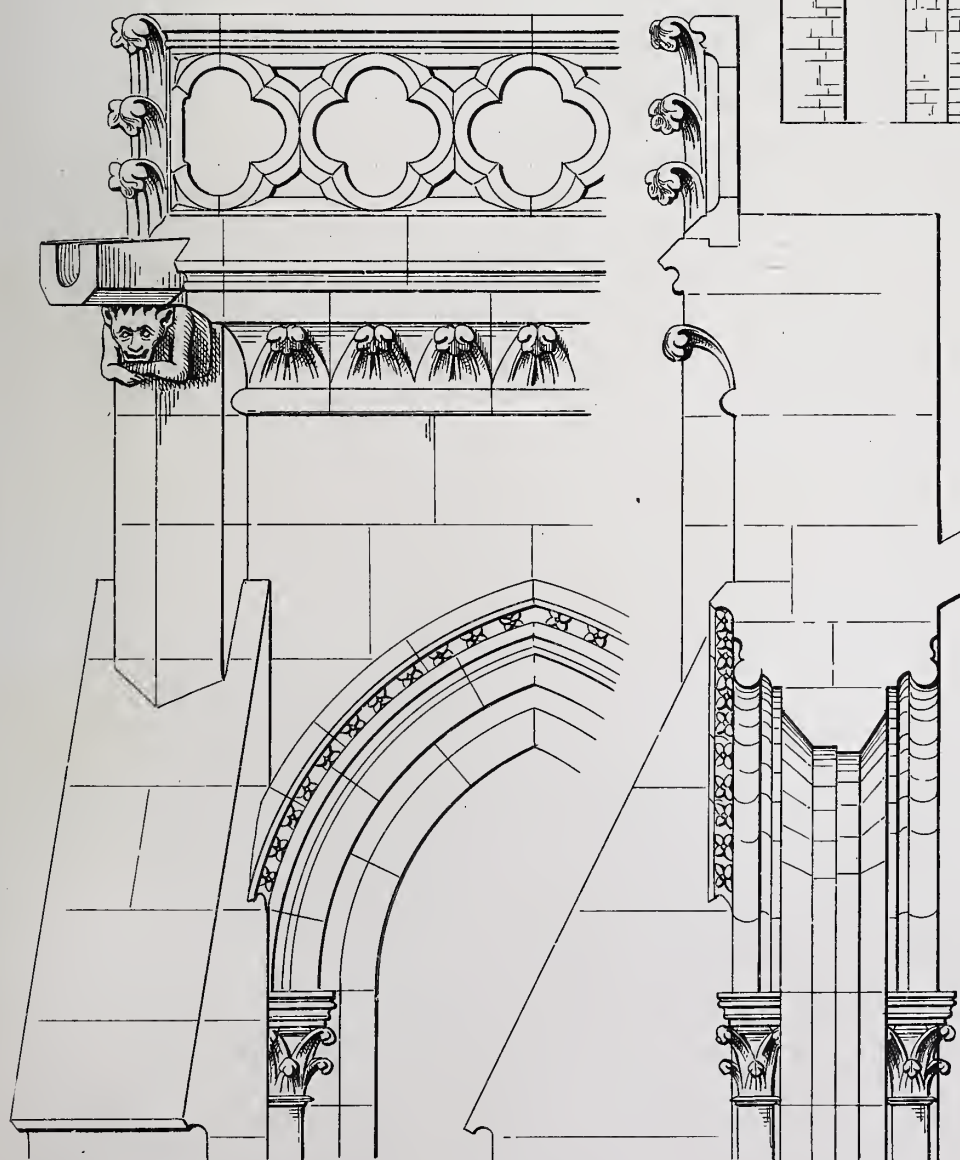




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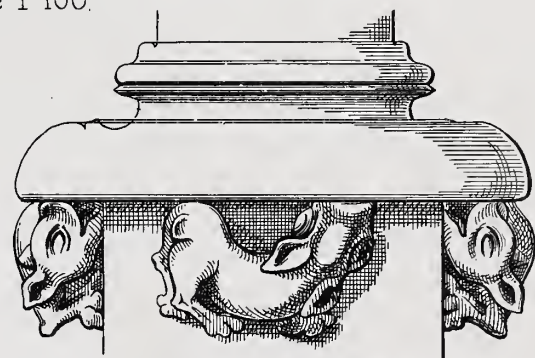
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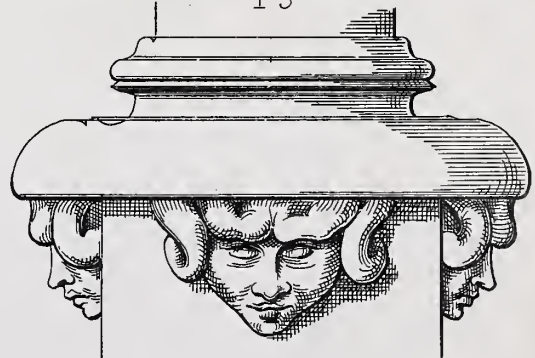
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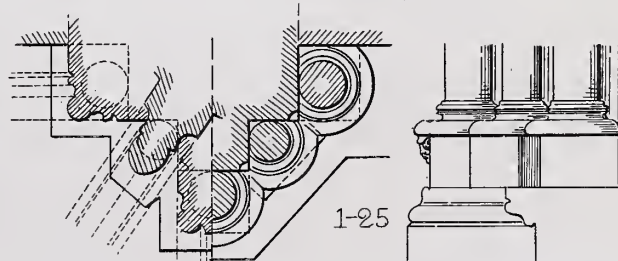
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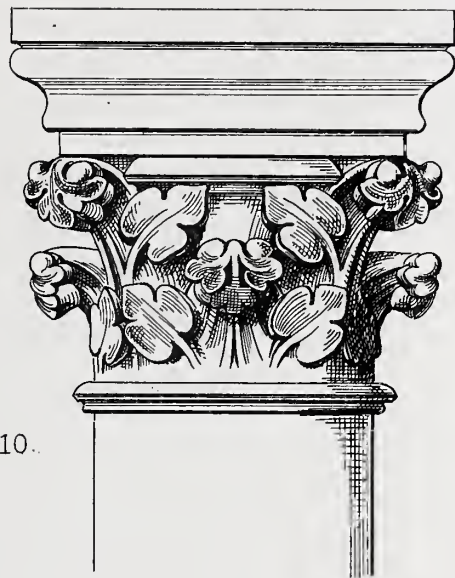
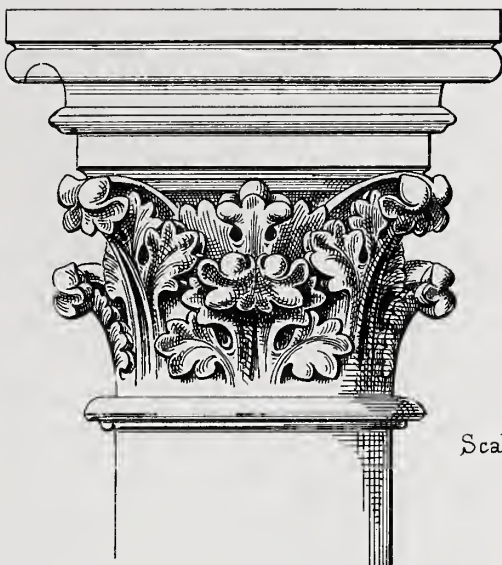
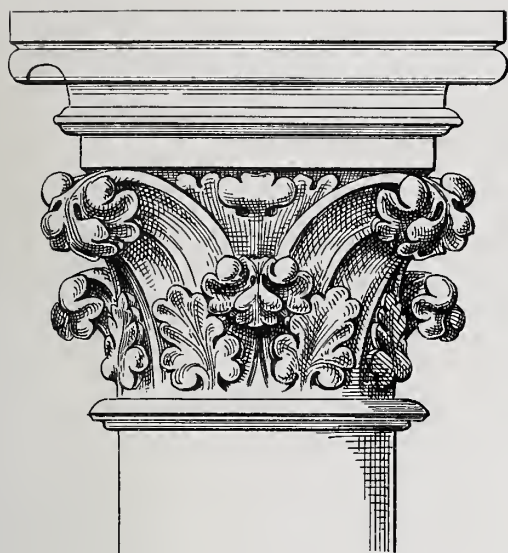
1-5



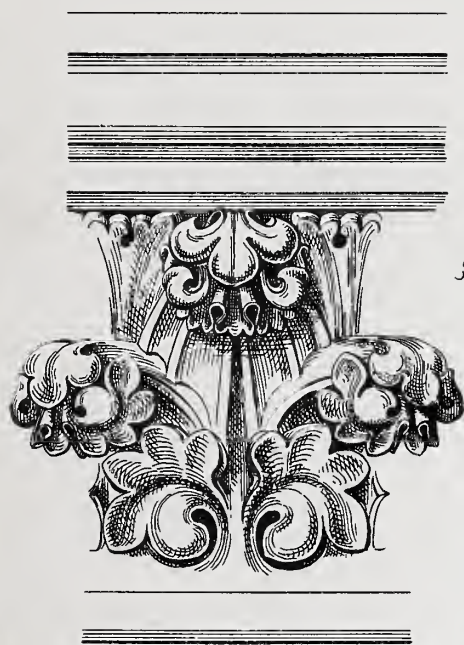
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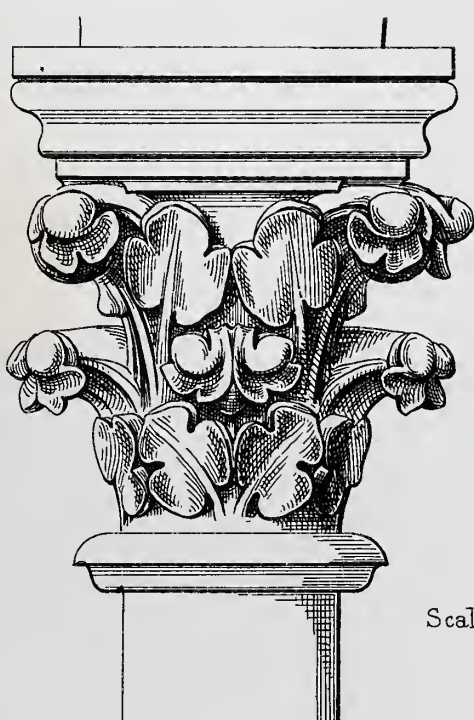
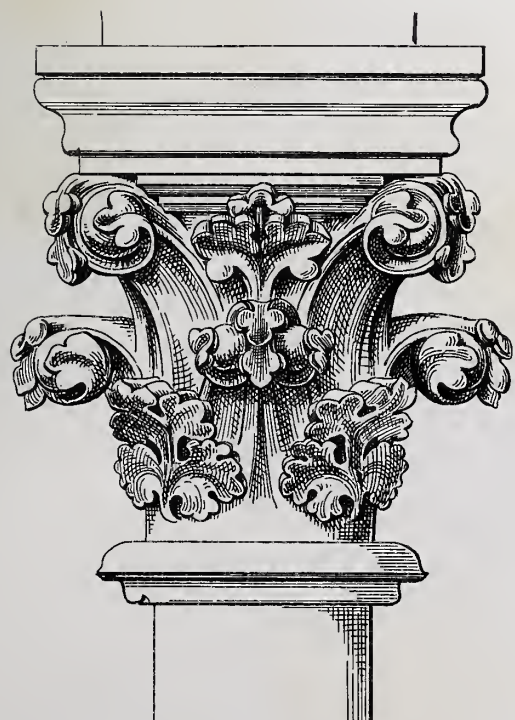
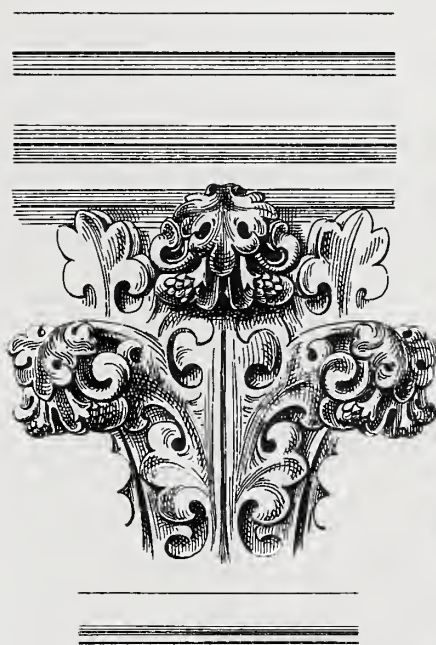
T. H. King Archt Bruges



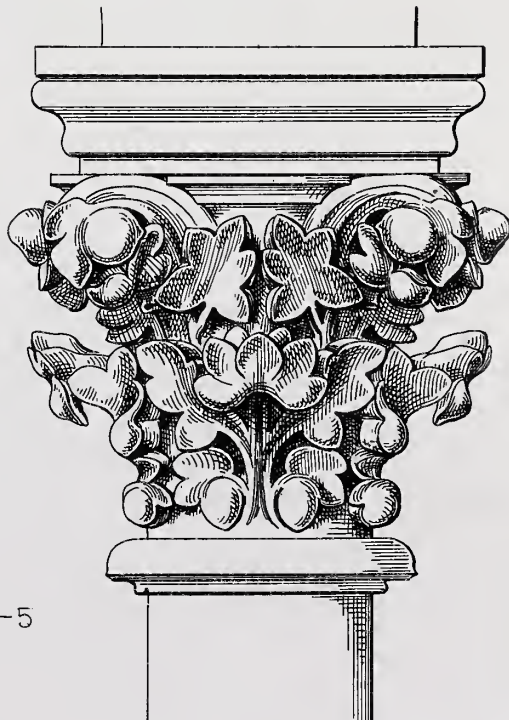
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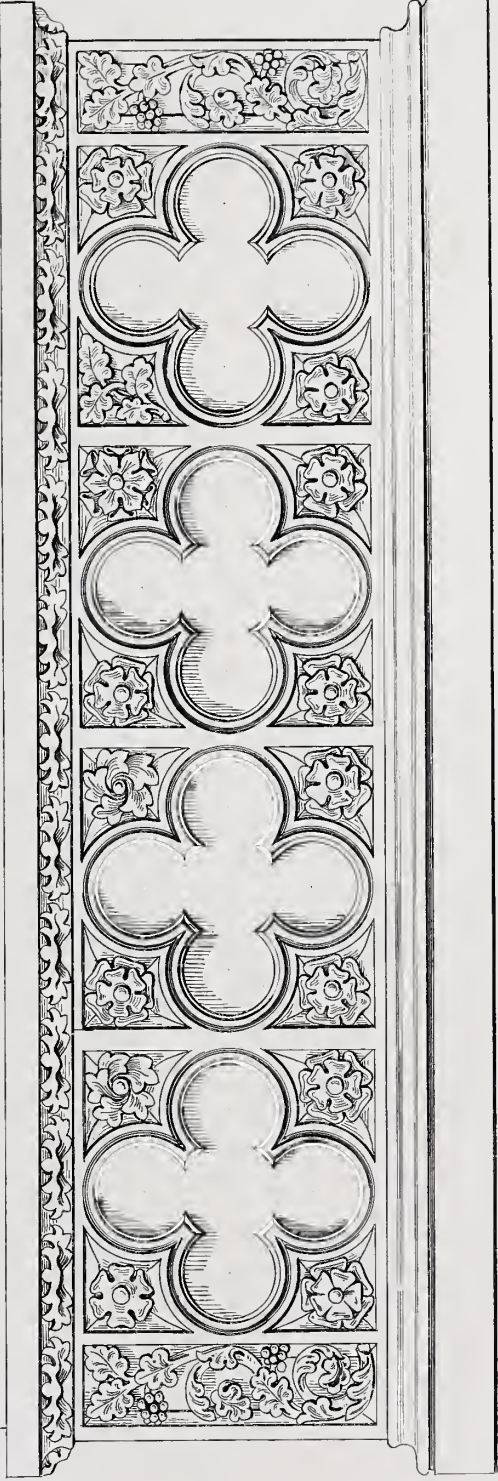
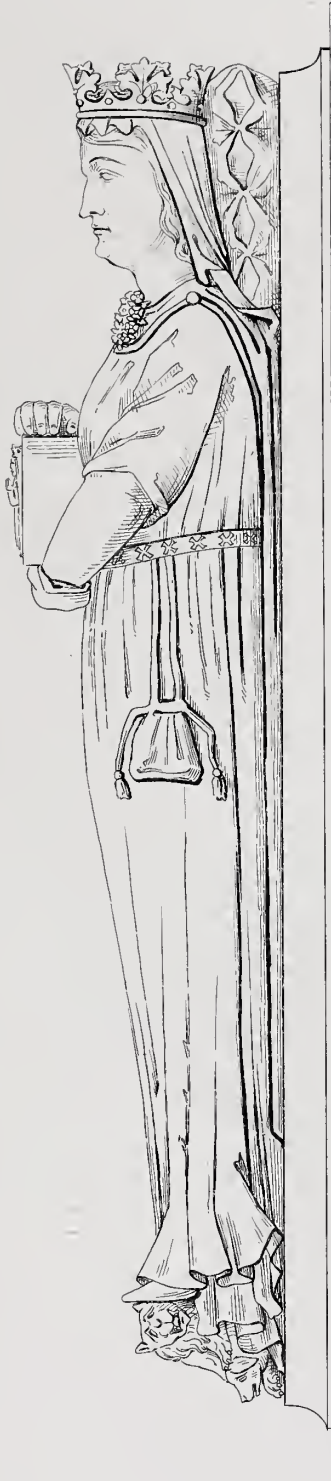


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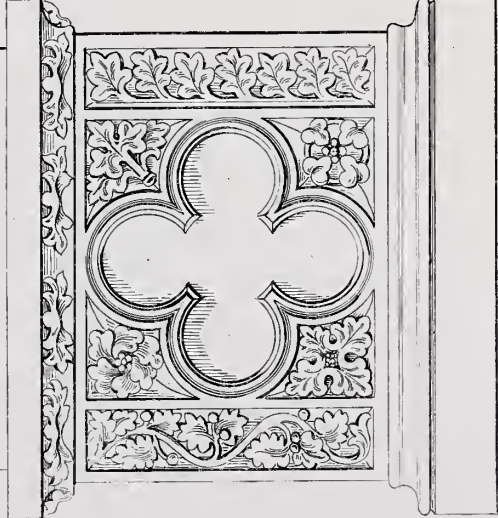
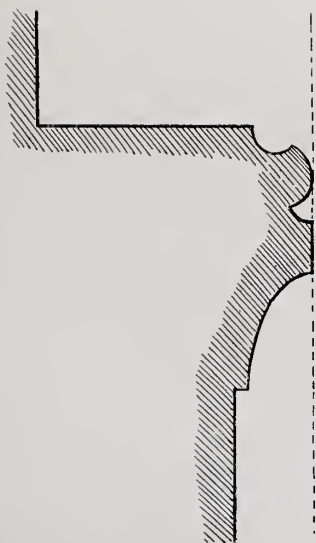


Scale 1-5





Mètres
Feet
Scale of 8
Echelle de 100



CHARTRES.

AMONG the archæological treasures of France the Cathedral of Chartres is justly ranked as one of the most precious. It enjoys in the whole kingdom a popular renown. Scarcely any one has not heard of its vast extent, of its beautiful statuary, of the richly carved enclosure round its choir, of its gorgeous stained glass windows, and of its two great towers. It might even be selected as a complete expression of Ecclesiastical architecture of the Middle Ages, so perfect are its developments, so great is the majesty and magnificence of its design.

The small but very ancient town of which it is the glory is situated on the only eminence in the vast and fertile plain of Beauce. The Cathedral occupies the summit of the hill and the centre of the town, towering like a mighty giant over the dwellings of the people that seem to cling to it for protection.

The origin of a Christian Church in Chartres is involved in obscurity. Tradition says that a sacred grove and grotto existed on this spot many years before Christ, dedicated to the Blessed Virgin, in which the Druids worshipped an image made of wood, and inscribed, "Virgini Parituræ." Here St. Savinien and St. Potentin erected the first Church, which they dedicated to the Blessed Virgin, consecrating as its bishop St. Aventin in the year 69.

The Christians of Chartres shared the persecutions instituted by the Emperor Claudius against their faith. Their Church was totally destroyed. The Lieutenant Quirinus did not even spare his own daughter, a convert to the faith, who with others was massacred and thrown into a pit, ever since known as the "Puits des Saints-Forts," and over which the chapel of the crypt was afterwards built. A graceful statue of St. Modeste still occupies a place at the west side of the north porch of the Cathedral.

Under Constantine a Cathedral was again built at Chartres; this existed till A.D. 858, when it was destroyed by the Normans.

A third Church was raised by Bishop Gislebert; and soon after levelled by Richard, Duke of Normandy, during the war with Thibaut le Friseur, Count of Chartres, in 963.

Again the people of Chartres devoted themselves to the erection of a Church, described at the time as "the most beautiful, the most magnificent, and pompous in

the world ;” but it was scarcely finished, when, in the episcopate of Fulbert, in the reign of Robert, A.D. 1020, it was struck by lightning and reduced to ashes.

Bishop Fulbert commenced the construction of a new Cathedral at once. Assisted by King Robert, who has been called the Father of Religious Architecture, and by other sovereigns of Europe, and the princes and nobility of France, he laid the foundations on a grand scale. He lived, however, only to complete the crypt, and to see the walls above ground, and died in 1029. His successor, Bishop Thierry, carried on the work with zeal, and consecrated this Church in 1037. King Henry I. gave the timber for the roof. St. Ives contributed the rood screen in 1099, and obtained from our Matilda, Queen of England, the funds necessary to cover the roofs with lead, and a set of bells, which were hung for the time on the Church till the towers should be built for their reception.

In 1115 the foundations were laid of the two great western towers. Their construction is of the most solid kind ; the blocks of stone used are of gigantic dimensions, built as if to last for ever. The quarries from which the materials were raised for the entire Cathedral are at Berchieres, a few miles from Chartres.

The towers and crypt are probably the only portions of Fulbert and Thierry’s Church which have reached our days : their admirable workmanship gives us a very high idea of the skill bestowed on the work. The southernmost, called always the “ Old Tower,” was scarcely finished, and its northern fellow had only reached the level of the Church roof—both being built much alike thus far—when a fourth fire destroyed the Church in 1194, and with it the bells given by Matilda. After this calamity, Melior, Cardinal Legate of Pope Celestin II. undertook the erection of a Church for the see of Chartres, and to his energy we owe the pile, which, enduring to our days, notwithstanding several conflagrations, appears still to be of a solidity capable of resisting time. The bishop and canons gave up their revenues, the people aided according to their means, Philip Auguste, Louis VIII. and St. Louis came forward with liberal donations, and Jehan le Marchant, the master of the works, brought the work so far to a termination that it was consecrated in 1620 by Peter de Mancy, seventy-sixth bishop of the see. St. Louis, with all the Royal family, is said to have assisted at the ceremony.

Succeeding generations saw the finishing hand put to this unrivalled monument. The sculpture of the two lateral porches was not completed in 1280 ; some of statues are even of later date. The jubé, or roodscreen, was not erected till the end of the thirteenth century, nor the sacristy. The three gable ends were not carried up till the early part of the succeeding century. The Chapels of St. Piat and the Vendôme Chapel date from 1349 and 1413 respectively. The screen work which separates the choir from its aisle, and forms the backs of the stalls, was commenced in 1514, but not completed till the beginning of the seventeenth century. The principal events in the history of our Lord and of His blessed Mother are carved here with the most delicate finish, forming a valuable contrast to the modern classic jubé and altars which have replaced the monuments of Catholic art.

The spire of the north tower, called the “ Clocher Neuf,” or New Tower, was commenced early in the 16th century by Jean Tescier, called Jehan de Beauce. His first was of wood covered with lead, but this was burned in 1506, and replaced by the present stone spire, finished in 1513. The design and workmanship of this spire are excellent

for its date, but by no means as models for study to be compared with the "Vieux Clocher," which will ever remain unequalled for the solemn grandeur and simple majesty of its design.

The western wall of the nave of this Church was originally set even with the back of the towers; but at a later period was brought nearly flush with their western fronts, and the nave thus lengthened by the square of the towers.

The western entrance is of three porches, called the Port Royal, decorated with the noblest and most richly-carved sculpture of kings, and queens, and foliage, coeval with the beginning of the present structure.

But the tale of disasters to Chartres was not yet run out; in 1674 the carpentry work in Jehan's belfry was burnt, owing to the carelessness of a workman; and lastly, in our own time, and from the same cause, in 1806 the whole timber work of the roof and towers was utterly destroyed. All the bells and all the leadwork were melted by the heat; but such was the admirable strength of the vaulting that it endured the severe trial without injury. From one end of France to the other this great misfortune was deplored. To repair the loss the Government voted about £48,000 for the present roof of iron covered with copper sheeting.

We have already mentioned the western porch; the north and south porches are not the less remarkable, and the side windows of the three fronts, particularly that on the west, are among the finest of their kind.

In the number and importance of its stained glass windows, Chartres has no rival in the world; executed chiefly at the same time as the building, the storms and winters of six centuries have spent their fury on them, and they still shine in all their pristine brilliancy. The sunbeams have fallen through their ruby stains, on the faithful of ten generations, on Louis the Saint and Louis the Great, on the venerable Bishop who consecrated the then newly erected pile, and on more than fifty of his successors in his sacred office, who have successively ministered at its altars, and who sleep beneath the pavement of its crypt.

Dynasties have passed away; revolutions have succeeded each other; the fabric itself has been twice involved in conflagration; and these glorious windows still shine, and they will glow with undiminished splendour, when generations yet unborn will people the ancient city.

There is in this Church so much majesty, so much grandeur, a religious character so imposing, that one does not wonder to read that in all times men have delighted to render their homage to the Almighty within its walls. Thus Philip le Bel in 1304, after his victory over the Flemings, offered up the suit of armour he had worn on the day of battle, and which is still preserved in the library. Philippe de Valois made a similar visit in 1328, after his victory at Camberg; and in 1594, Rheims being in the hands of the Leaguers, Henry IV. was consecrated here by the Bishop Nicholas de Thon. On this occasion a substitute was found for the Sainte Ampoule in a vial which had been brought by an angel to St. Martin of Tours.

In the centre of the nave is one of those labyrinths, composed of successive circles of coloured stones, which have given so much occupation to archæologists to speculate on the use for which they were intended. That at Chartres would amount to a length of nearly 1,000 feet from the exterior to the centre. Is it possible that it was followed by the faithful during meditation, and in stopping at certain points for prayer?

The Cathedral of Chartres is the chief and most ancient Church dedicated to the Blessed Virgin, and the image, said to have been set up here from the time when the place was the centre of Druidical worship, stood in the crypt till 1793, when it was burned.

The Sacristy still contains a relic of the holy chemise given by Charles le Chauve, and a black image of the Blessed Virgin, which dates from the twelfth century, still attracts much devotion in the north aisle.

Although the Cathedral is of itself worthy of a special journey and a prolonged study, there are besides in Chartres three or four other Churches and some domestic architecture. St. Aignan, a very ancient church, and St. André, commenced in the eleventh and finished in the fourteenth century, are worthy of notice, but present no features demanding place on our plates.

St. Peter's, to which two plates are devoted, deserves particular attention: its eastern part is a model capable of application to present wants, and is of the very finest proportions. A Church is said to have been erected on this spot by St. Potentin, disciple of St. Peter, while that Apostle was at Rome: this is reported in the history of Bernard Aubert. Others add that Clovis I. erected it into an abbey on his conversion, and that Clotilda endowed it after his death.

Certainly St. Batilda gave one-third of the lands of Genesville in Vexin to the Church. This queen, wife of Clovis II., married to him in 649, was a widow in 656, and retired in 664 to the Abbey of Chelles, where she died in 680.

The Church was served by religious as far back as the middle of the seventh century; and when Elie was named Bishop of Chartres, relying on a supposed right, the monks refused to submit to his jurisdiction. Elie, who was as resolute as the monks were disposed to be obstinate, and not very scrupulous how he enforced his rights, by arms and violence entered and took possession of the house. Most of the monks took refuge in the convent of St. Germain, at Auxerre, and the bishop seized the plate, ornaments, and property, which he distributed at his discretion, leaving only for the religious who had not forsaken the house enough for a bare subsistence. His immediate successors gave themselves no trouble to make restitution for these ill-gotten gains.

But the troubles of the house were not confined to these depredations. The Normans in 860, and again in 888, devastated whatever the bishops had spared; and in 911, when they besieged the town and destroyed the faubourgs, the abbey shared the same fate. About 930 Bishop Aganon undertook its restoration, and consecrated the Church, to which he instituted canons, naming Alveus to be the head of the house; and he gave up the adjoining vineyard which his predecessors had laid hold of. After the death of Aganon the Bishop Rainfroi followed his good example, and continued the work.

By his advice Alveus went to the Abbey of Fleury, where he studied the rules of St. Benedict during three years. Rainfroi, seeing that the canons established by his predecessor had relaxed their discipline, resolved to supersede them, and to subject the whole community to the Benedictine rule. With this view, during the absence of Alveus, he provided the necessary accommodation for the religious, and with the aid of Vulfald, the Abbot of Fleury, whom he summoned to Chartres, introduced and established the rule of St. Benedict in the abbey, restoring on this occasion all the possessions which it had lost and not yet recovered. As he could not get back those

which had been alienated to vassals by Elie and his successors, he gave them twelve prebendaries' stalls in his Cathedral. Ardouin, his brother, and successor in the see, not being disposed so kindly to the religious, took back half the number. The existence of the house was however by this time assured, and it attained and kept the first rank among the abbeys of the diocese.

At the demand of Eude, Count of Chartres, and of Bertha, his wife, in 985, King Lothaire exempted the house from all jurisdiction, secular and ecclesiastic.

The Church and buildings were destroyed by fire in 1077, in the year when Geoffrey succeeded to the bishopric. Two years after this disaster Eustache was named abbot of St. Père. The Church having been burned again, probably in the conflagration which ravaged the town in 1134, the Abbot Foucher undertook the reconstruction, and charged a professed monk of the house, named Hilduard, with the direction of the works.

He was a skilful architect, and not disposed to content himself with merely setting up the Church in its former state. He resolved on vaulting it, and on much increasing its height, and it is to his diligence and talents we owe the admirable work which has remained to our days. To all appearance he followed the old foundations, making use of the walls and pillars of the former Church, and in rebuilding the choir only commenced with the arcading of the triforium. Such is the solidity of his work, that a turret which occupies the space of one window of the apse has no foundation but on the vaults of the aisle.

Hilduard's work progressed well, but his funds diminished as rapidly, so that, all the money which had been amassed by the charity of the faithful being exhausted, he was about to bring his labours to a close by the erection of a wall at the western pillars of the choir.

It was in preparing the foundations for this wall that the masons broke in on the vault which covered the body of St. Gilduin, enveloped in a dalmatic and other ornaments. A new receptacle was prepared for these precious remains before the altar in the Chapel of St. Nicholas, whither they were removed in great ceremony on the 9th May, 1165.

The miracles vouchsafed at this tomb brought numerous rich offerings, which enabled him to resume his works, in which he followed his original intentions so far as to construct the nave anew, using on one side the old walls to a certain height, on the other replacing them by new masonry. His project was to remove the Old Tower; and buttresses are yet to be seen which he commenced for an additional length of nave. This was never carried out, and the nave is vaulted about four feet lower than the choir.

The Old Tower, from its enormous thickness of walls (ten feet at the nave vaulting), has resisted several conflagrations, as its burnt walls evidence.

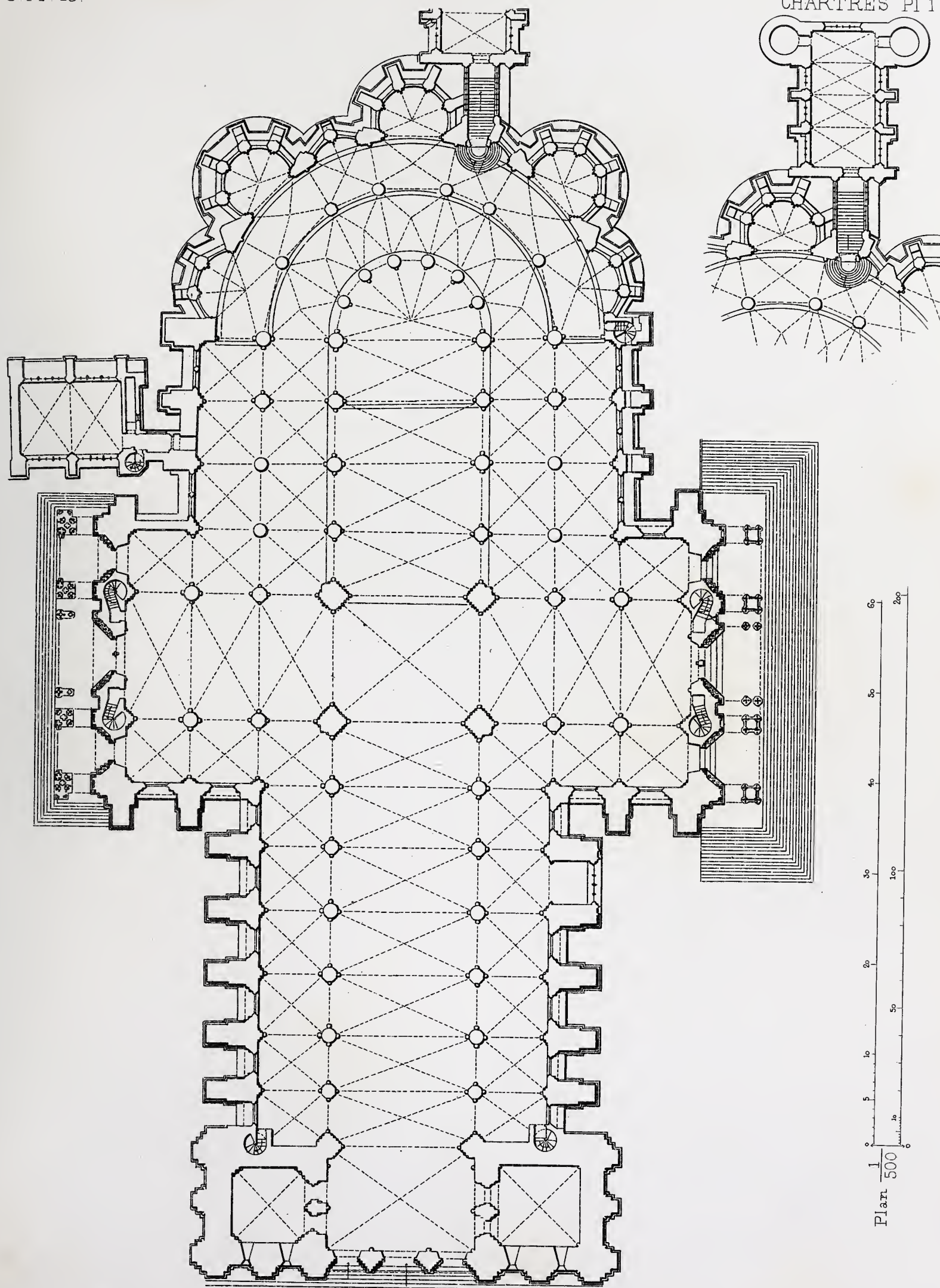
The Abbot Foucher being dead in 1171, Etienne his successor finished the Church, and embellished it with stained windows, some of which have endured to this day. In 1185 the Abbey was enclosed with the faubourg in the walls of the town; but it is now degraded to the uses of a barrack for cavalry.

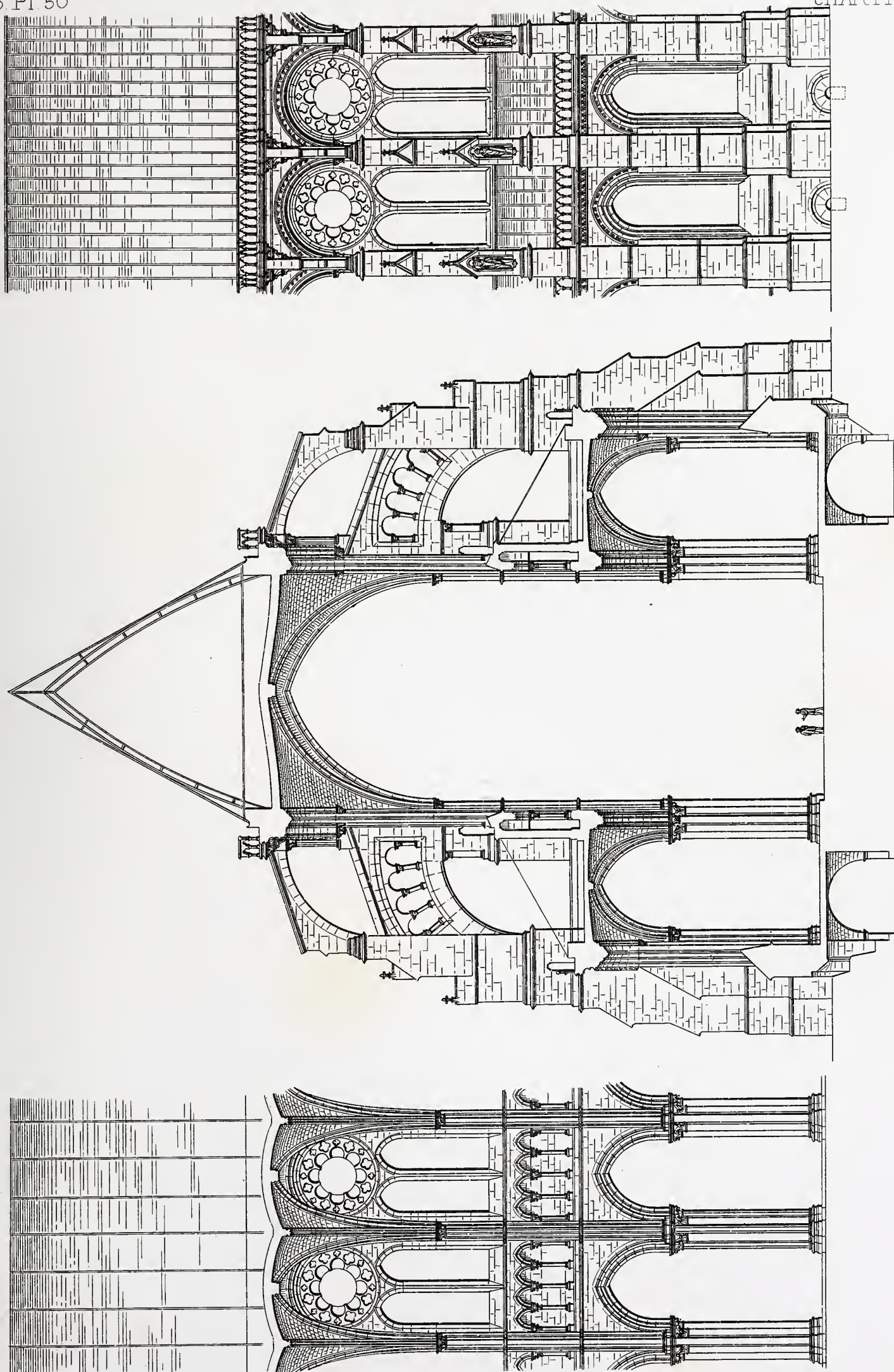
DESCRIPTION OF THE PLATES.

PLATE I. Ground plan of Cathedral at 1 in 500.

N.B. The plate being too small to take the entire plan, it has been necessary to engrave separately the Chapter-house, which should be added to the eastern end of the Church [see plate].

- PLATE II. Transverse section of nave, interior and exterior elevations of two bays of } at 1 in 300.
 same }
- PLATE III. Section over aisle to show the elevation of flying buttress; elevation of } „ 1 in 100.
 upper part of bay of nave }
- PLATE IV. Elevation of west façade „ 1 in 300.
 N.B. The upper part of the spires omitted for want of space.
- PLATE V. Elevation of upper story of south tower of façade, called the Old Tower, and } „ 1 in 100.
 junction of spire; plans of same at two stages }
- Mouldings of window jambs at A and B „ 1 in 25.
- PLATE VI. Elevation of quadrant of rose window of west façade, and section of same } „ 1 in 25.
 to show mouldings }
- Part of foliage from same enlarged to „ 1 in 5.
- PLATE VII. Perspective view of the north transept and porch.
- PLATE VIII. Elevation of quadrant of rose window from north transept; section of same } „ 1 in 25.
 to show the mouldings }
- PLATE IX. Section of pillar of north east angle of north transept, and first pillar of } „ 1 in 25.
 choir, with mouldings of arches and ribs of vaulting; section of shaft and
 of the moulding of arches of triforium, and vaulting of the choir . . . }
- PLATE X. Section of pillars of the north transept, and of the north aisle of choir, making } „ 1 in 25.
 the complete angle of choir, and north transept, with the responds cor-
 responding to each in their right positions according to plan (which see) . }
- PLATE XI. Plan of Church of St. Pierre „ 1 in 500.
 Transverse section of choir; interior elevation of two bays of same . . . „ 1 in 300.
 Section of pillar, and respond of north side of nave; section of pillar and
 respond of south side of nave; both with arch moulds and ribs of vaulting } „ 1 in 25.
 Plan of shafting and moulding of arches of triforium and groining of nave . }
- Capital „ 1 in 10.
 Profile of bases of columns „ 1 in 5.
- PLATE XII. Transverse section of north aisle; exterior elevation of one bay of the same; } „ 1 in 100.
 interior elevation of two bays of same }

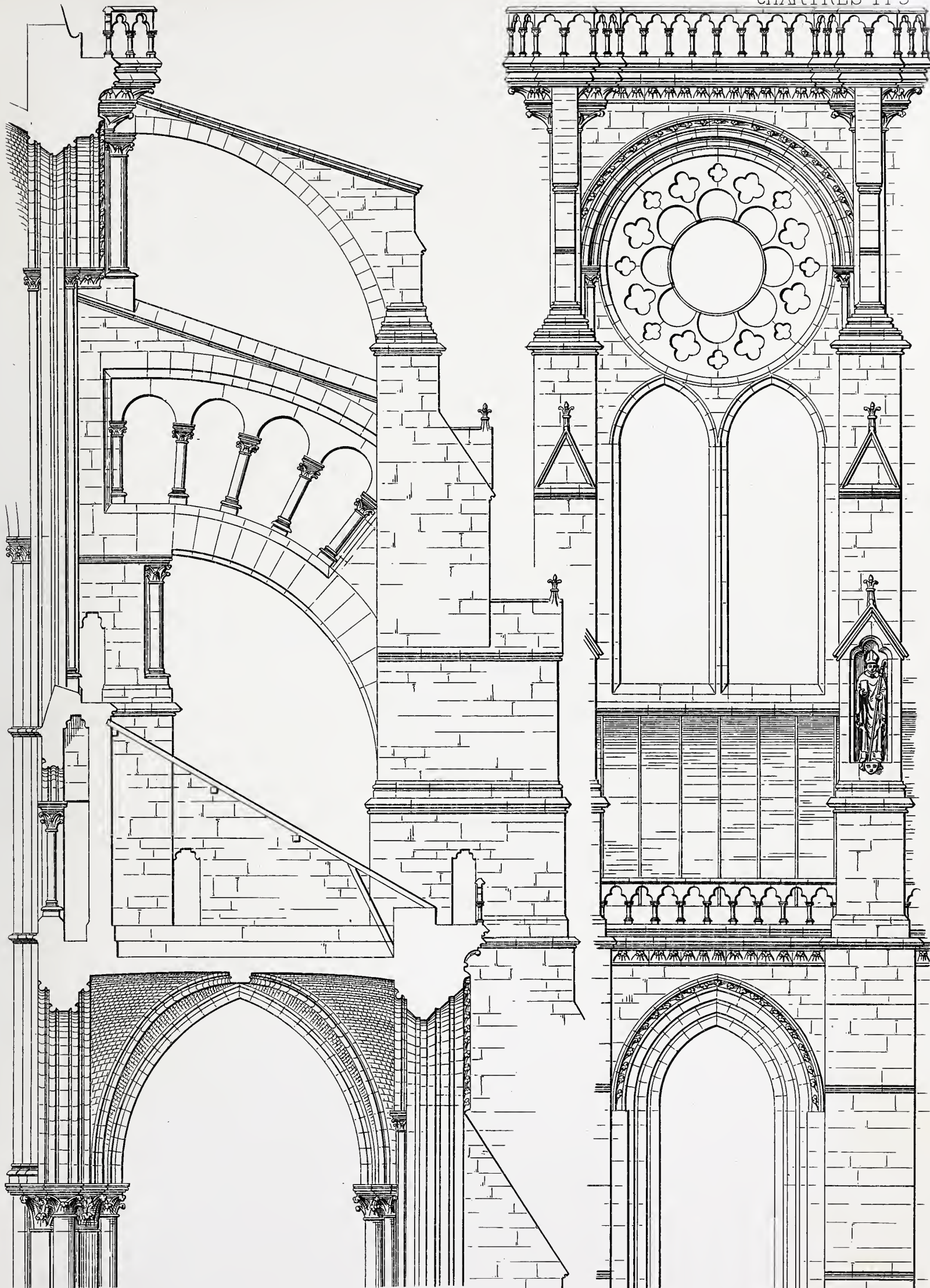




60 Metres
200 Feet

30 40 50 100 200 300

Coupes 1/300



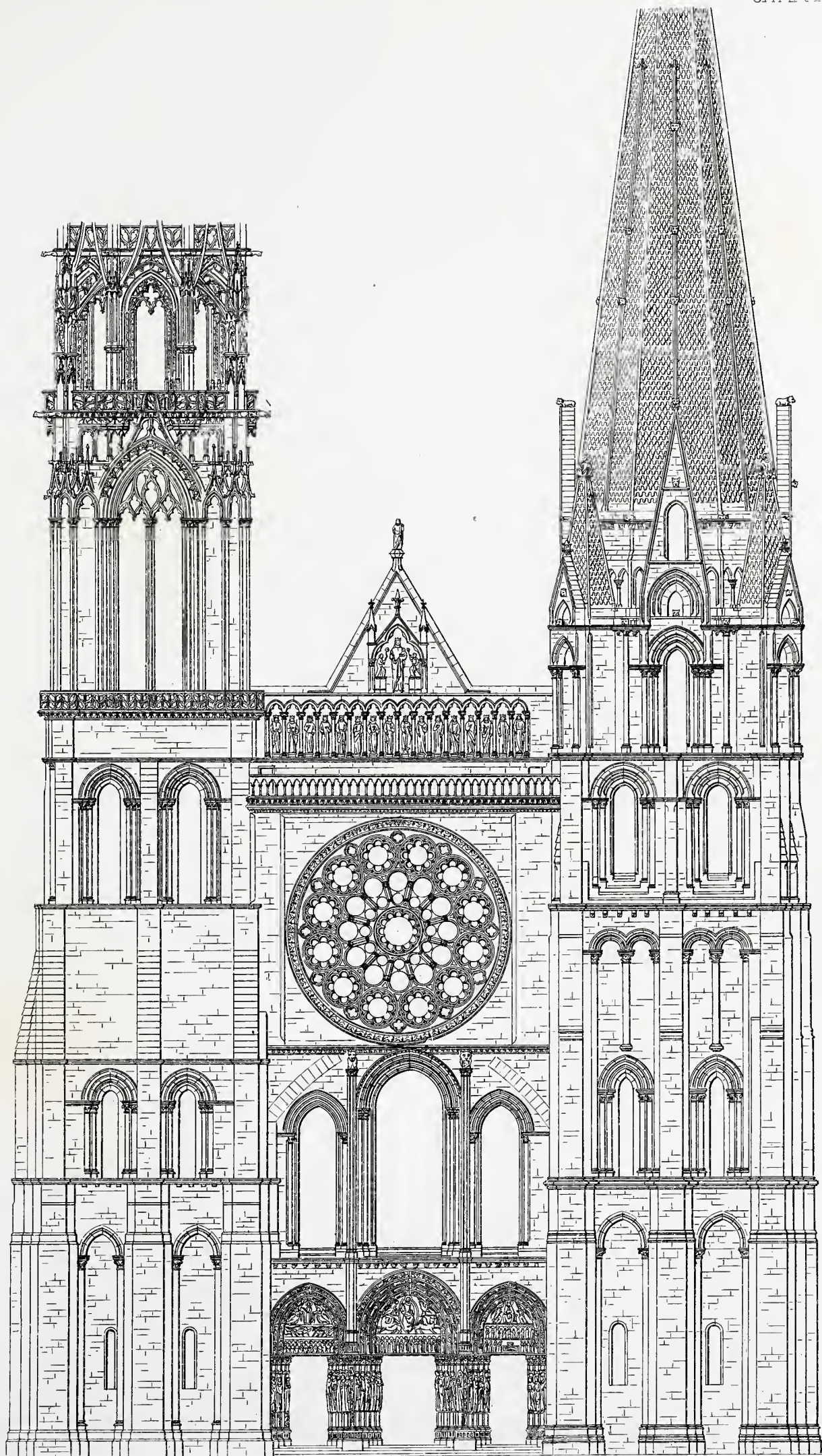
London Bell & Dalry 1858

Echelle 1-100

Déposé
251

Scale 1-100

T H King Archt Bruges



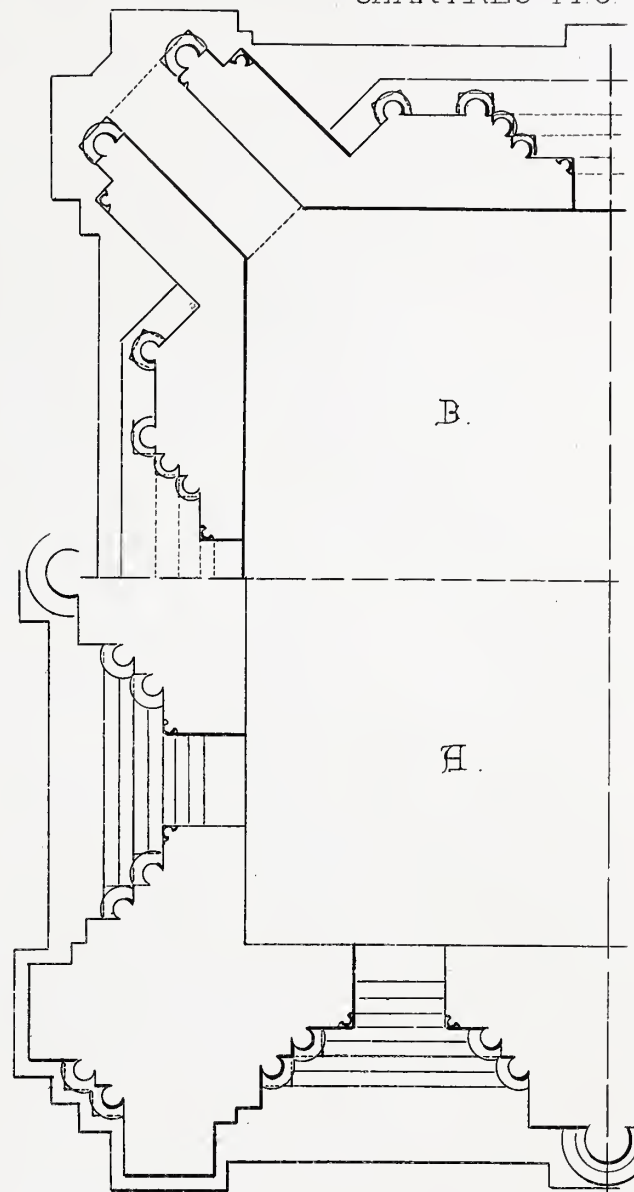
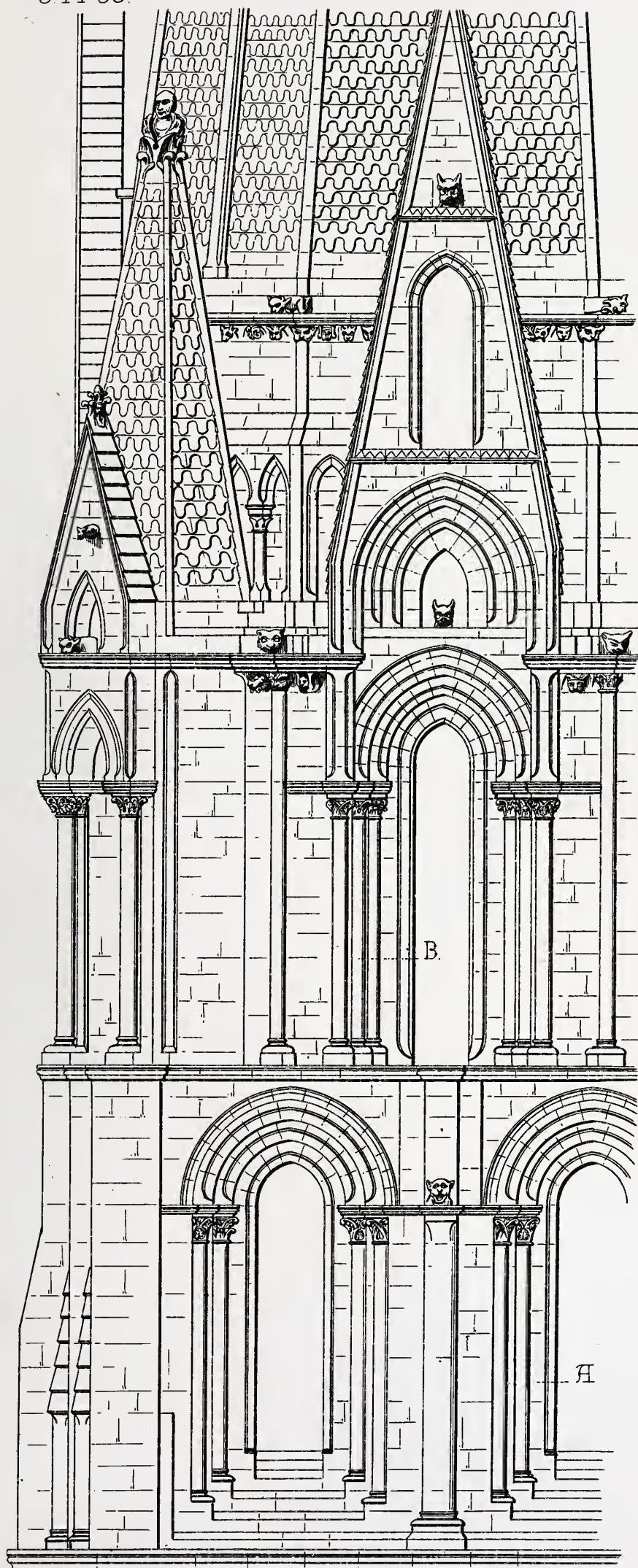
London Bell & Daldy 1858

Echelle 1-300

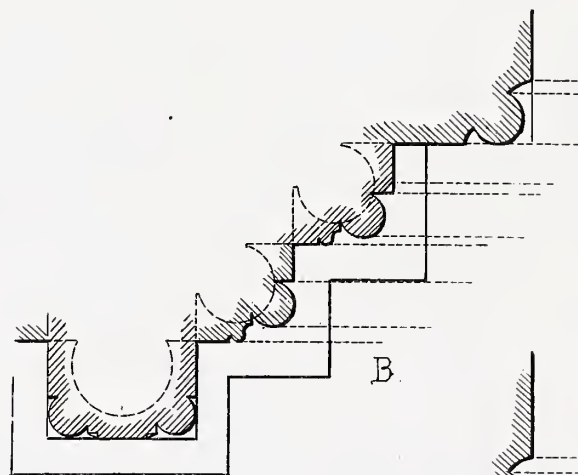
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252

Scale 1-300

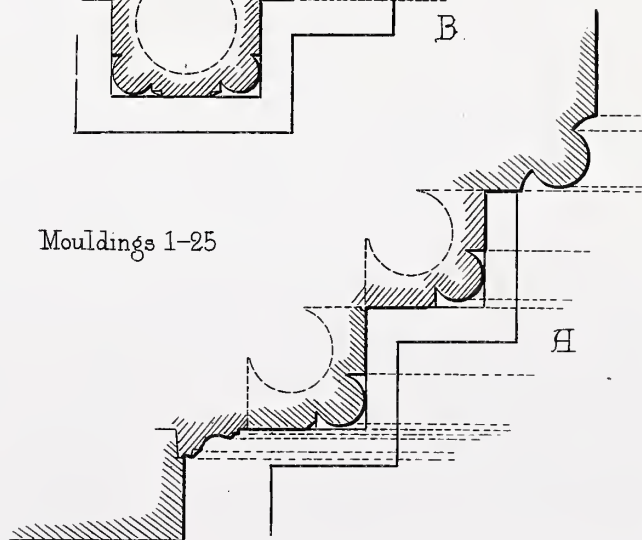
T H. King Archt, Bruges.



Plans 1-100



Mouldings 1-25

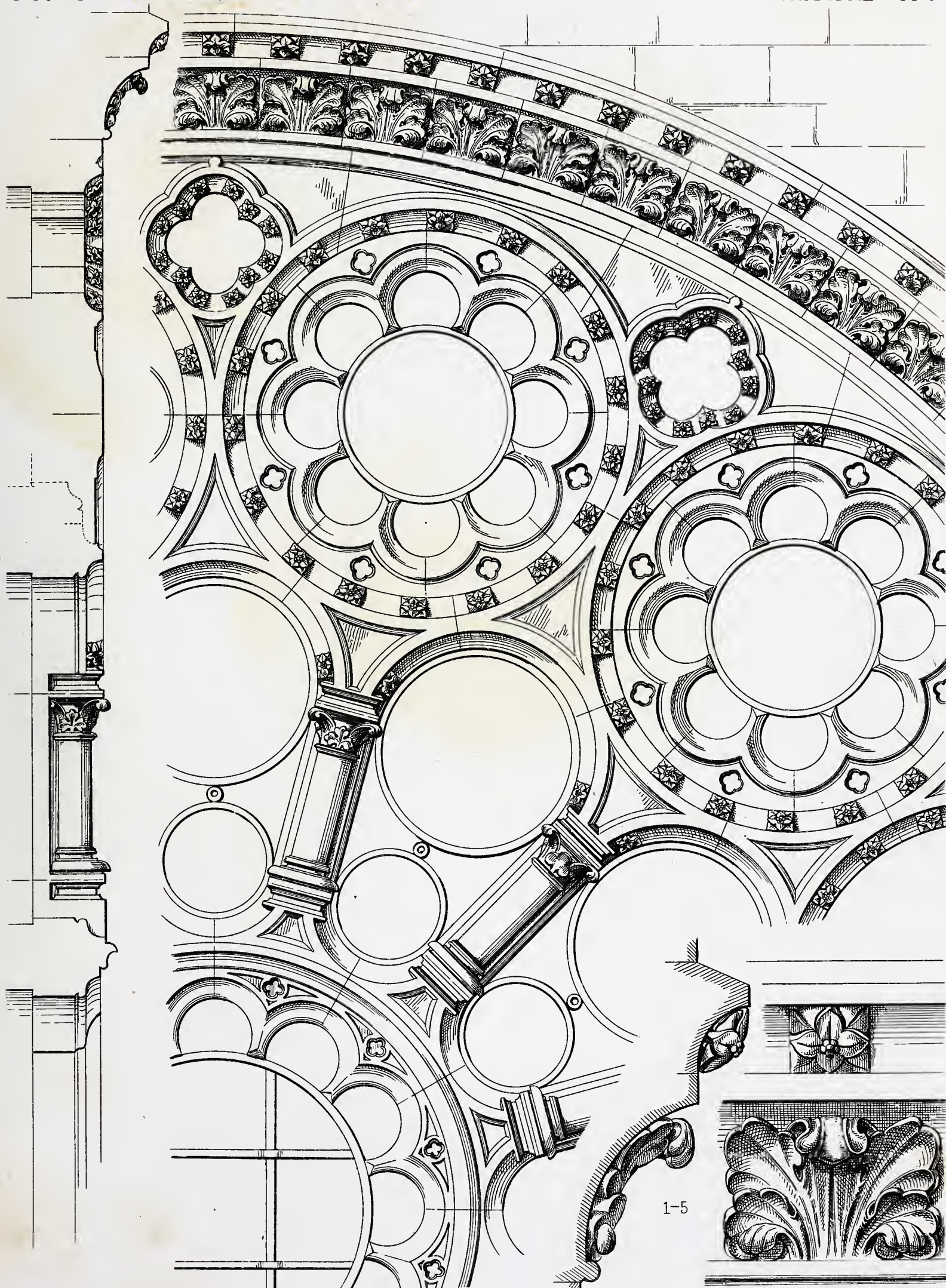


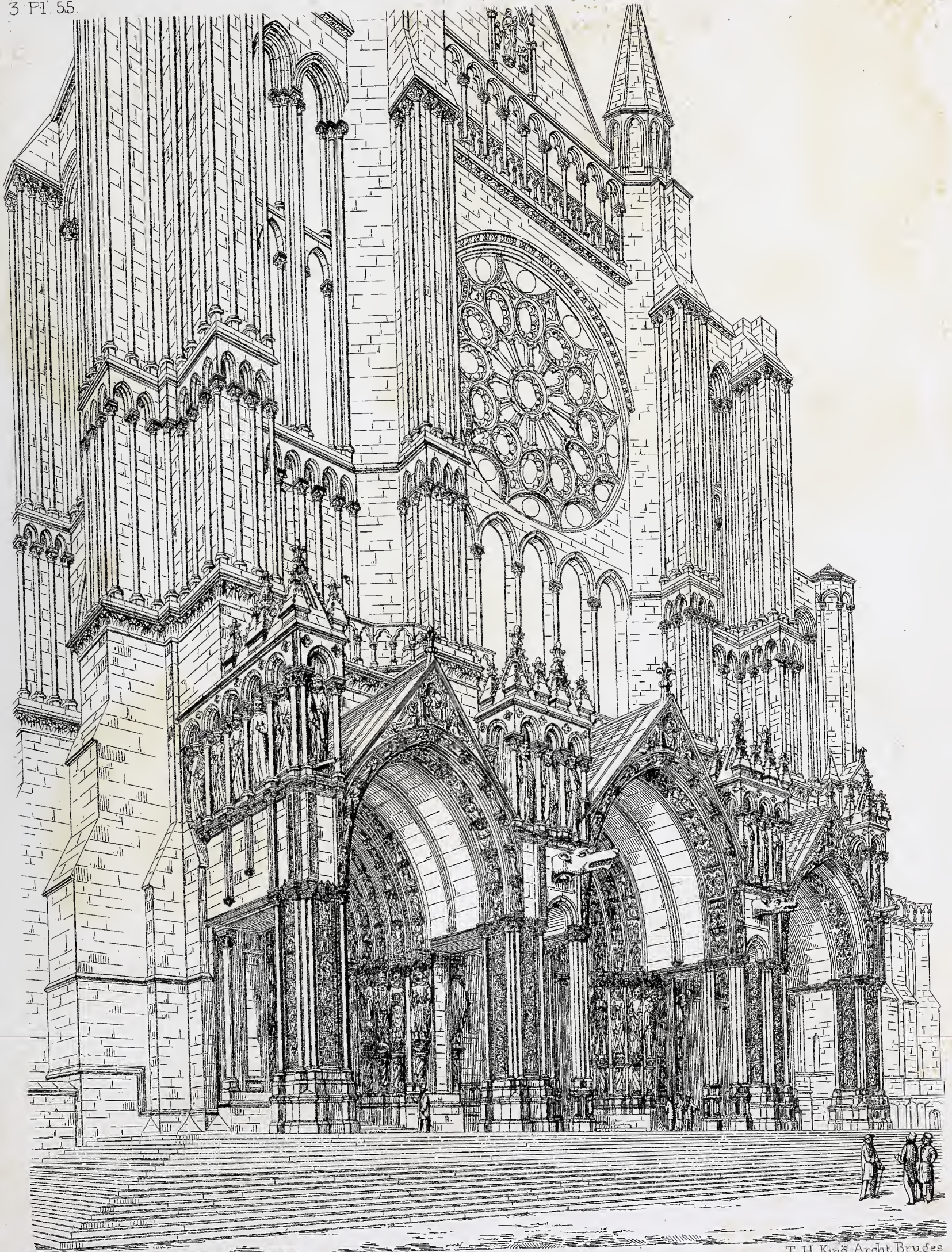
London Bell & Daldy 1858

1-100

Déposé
253

T H King Archt Bruges



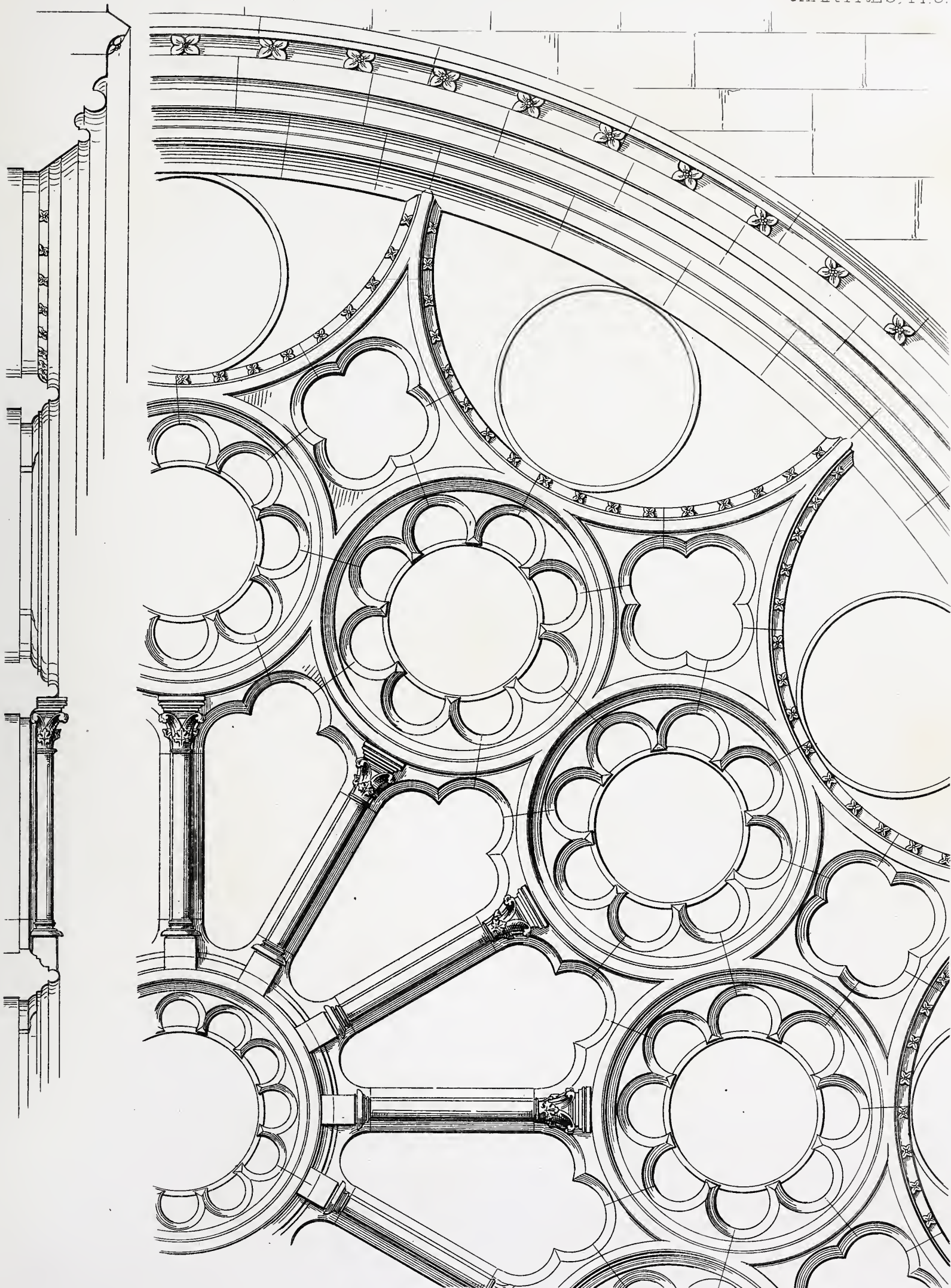


London, Bell & Daldy 1858

Déposé
255.

T. H. King, Archt Bruges

by C. Chardon de rue Hauteville Paris



London Bell & Daldy 1858

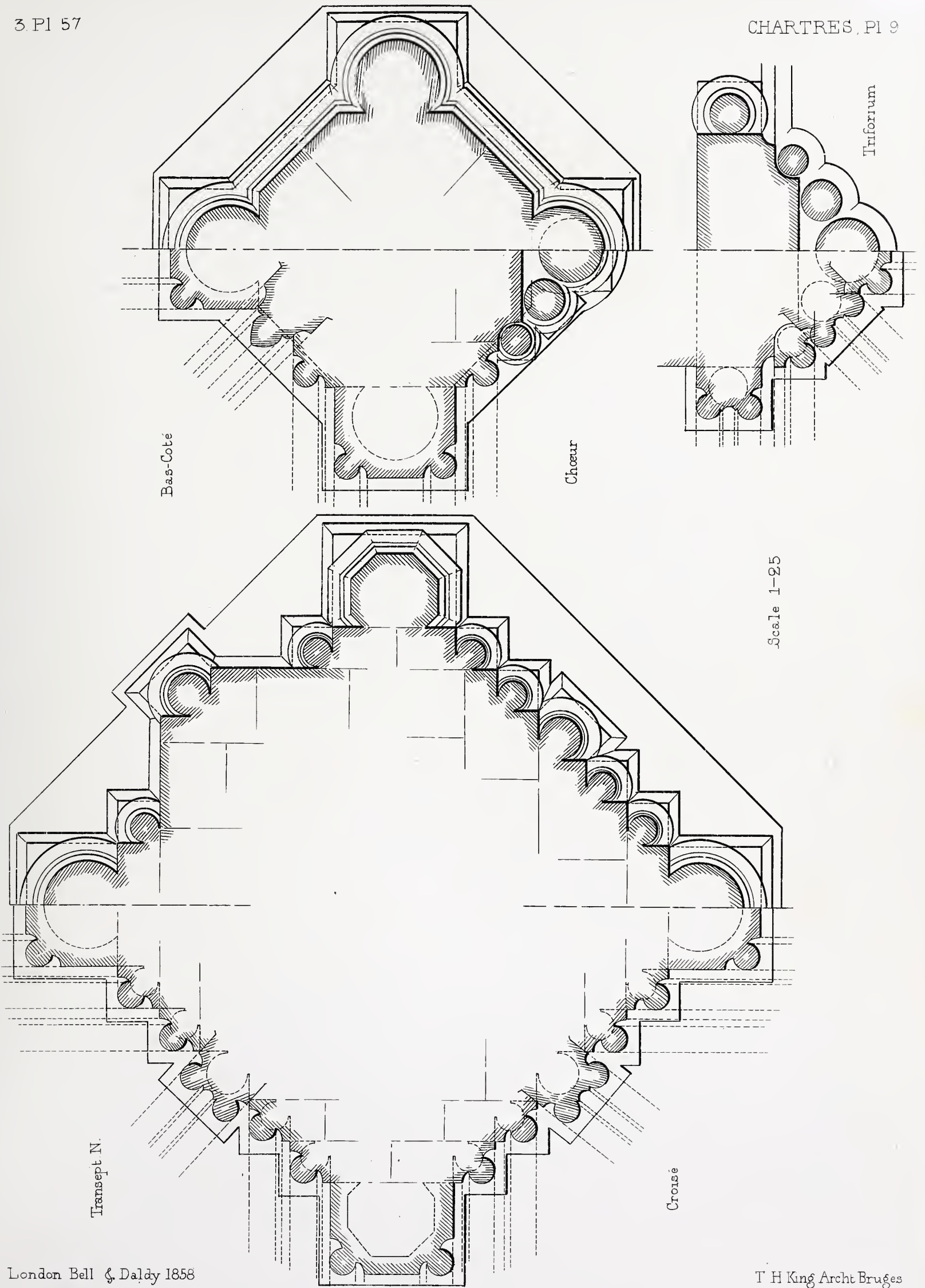
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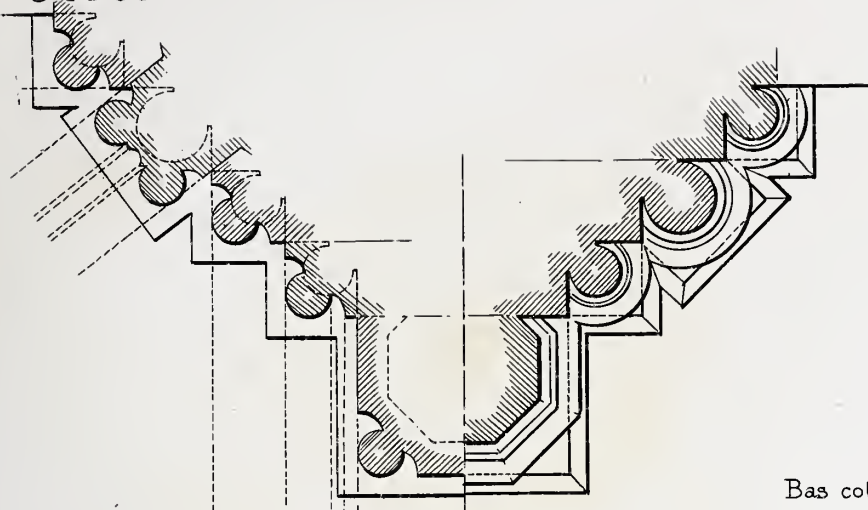
Déposé
256.

Echelle 1-25

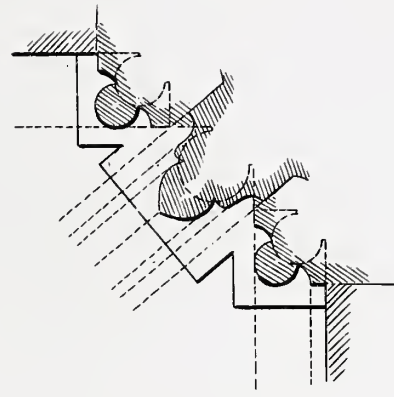
T. H. King Archt Bruges

Imp. Ch. Chardon, 10, rue Montpaillo, Paris.

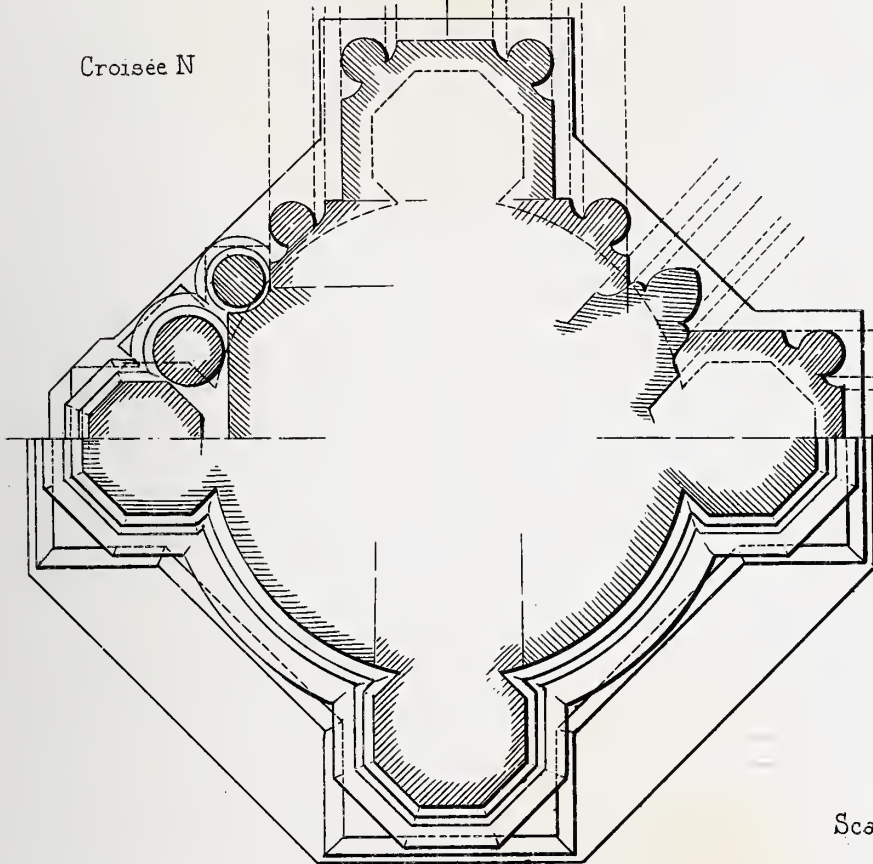




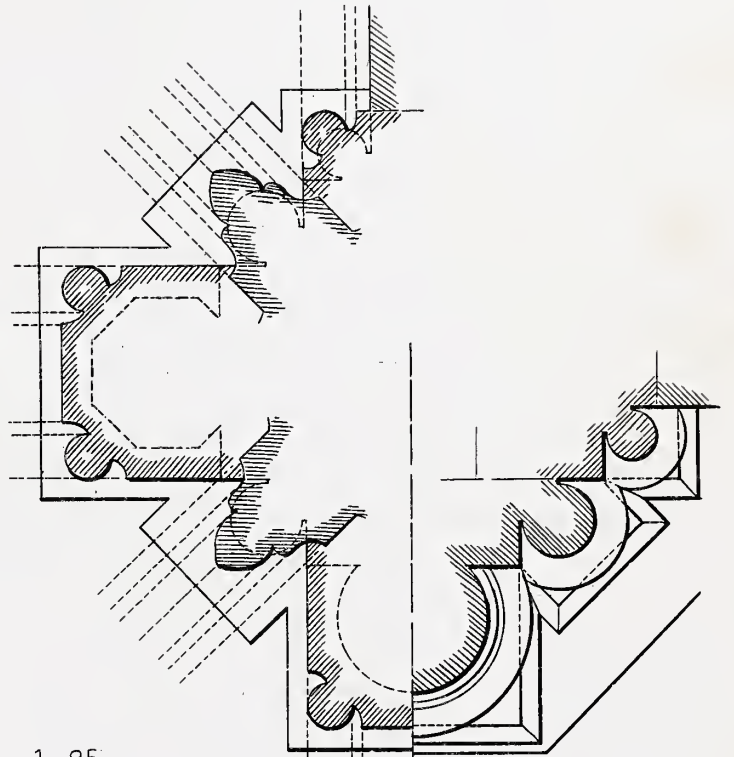
Bas coté du Transept



Croisée N

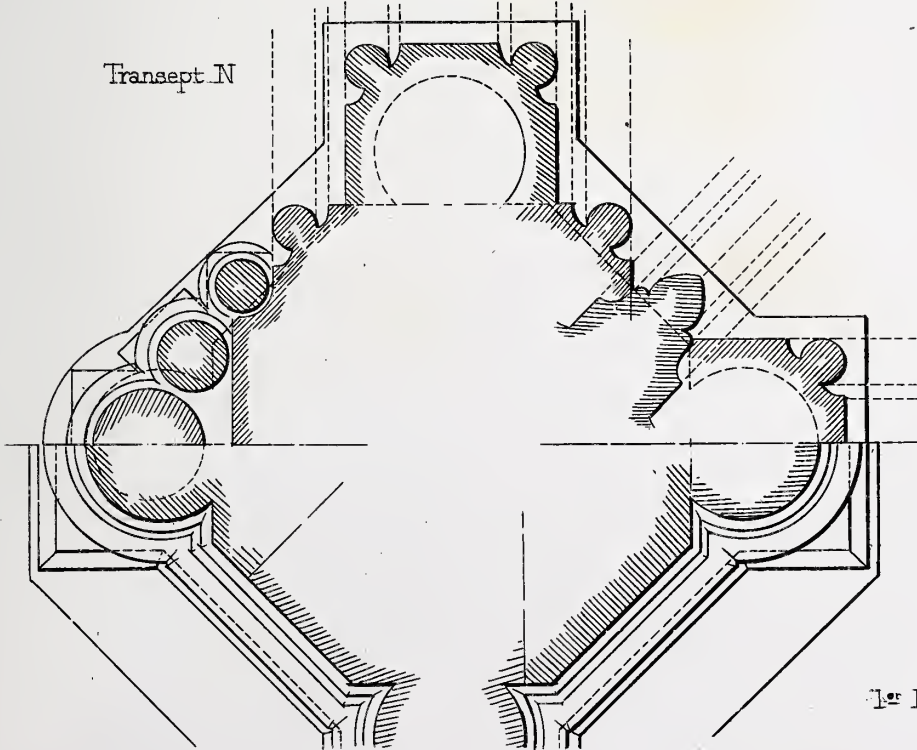


Scale 1-25

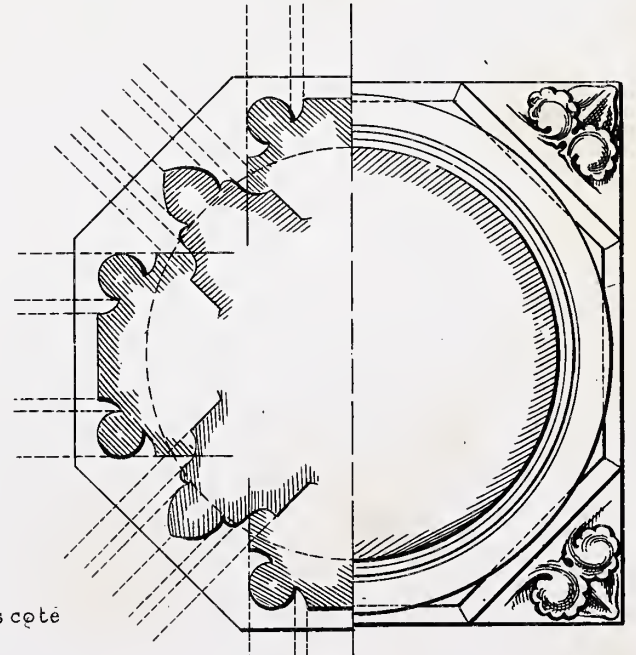


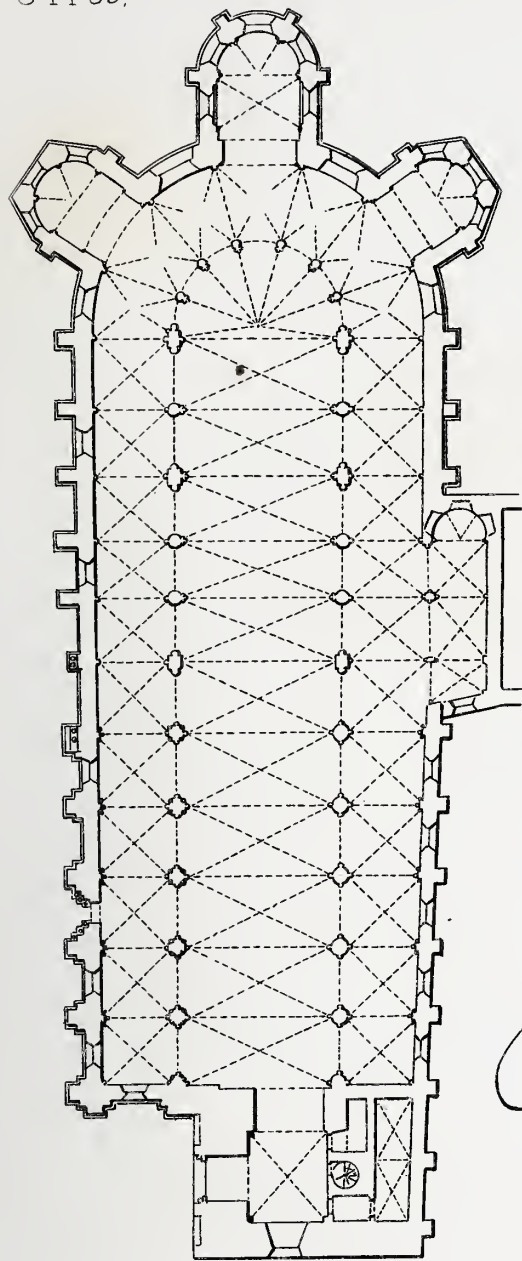
2^{me} Bas coté du Chœur

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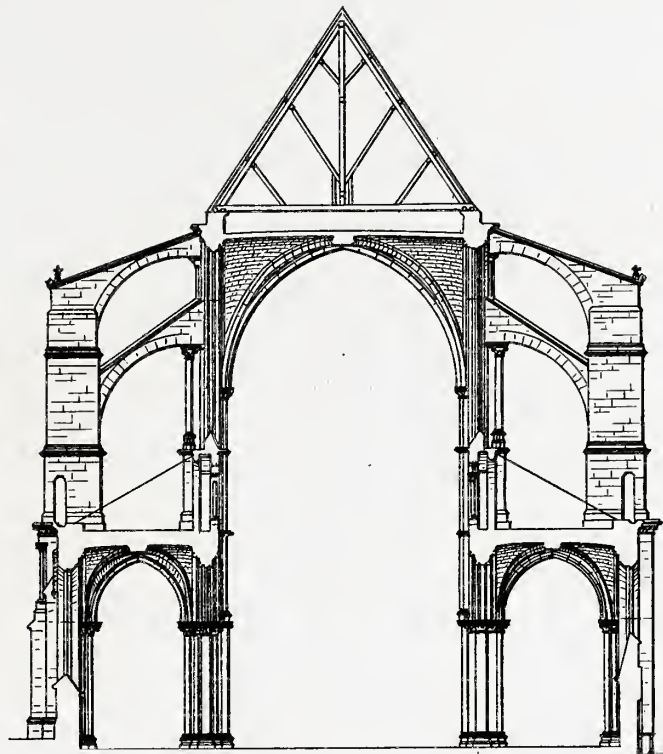


1^{er} Bas coté

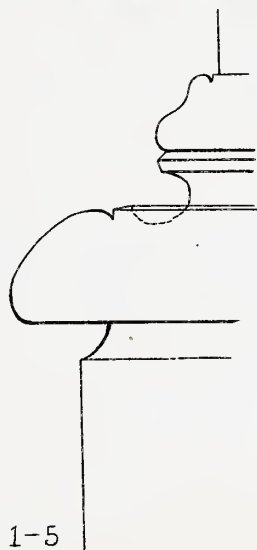
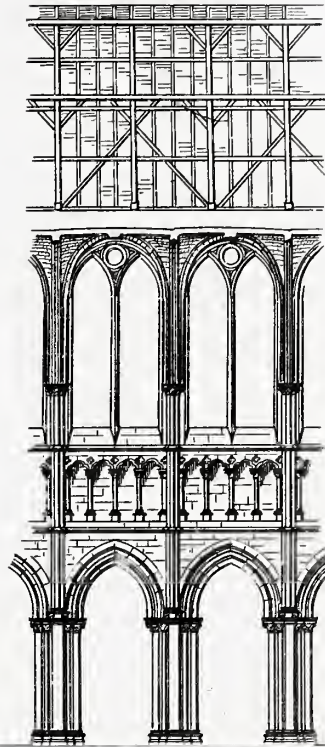




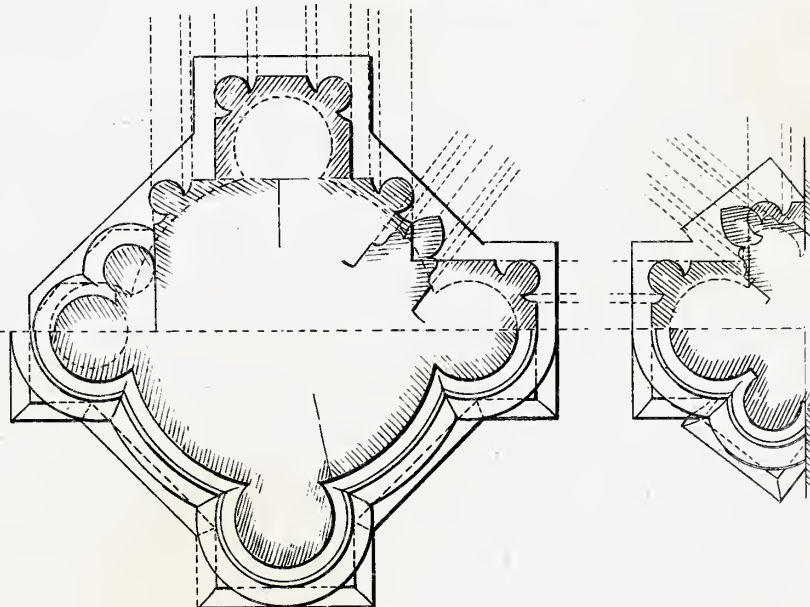
Plan 1-500.



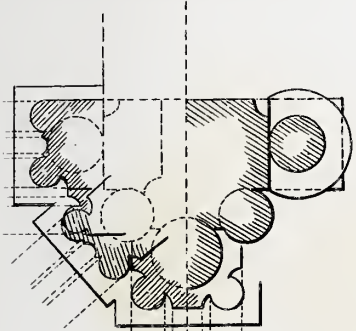
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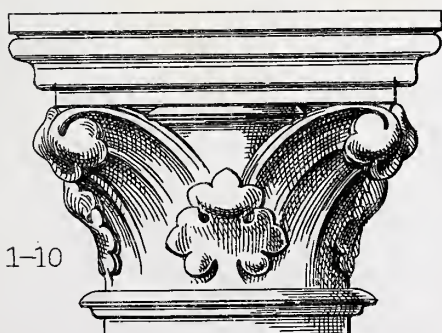
1-5



Mouldings 1-25



1-25 Triforium



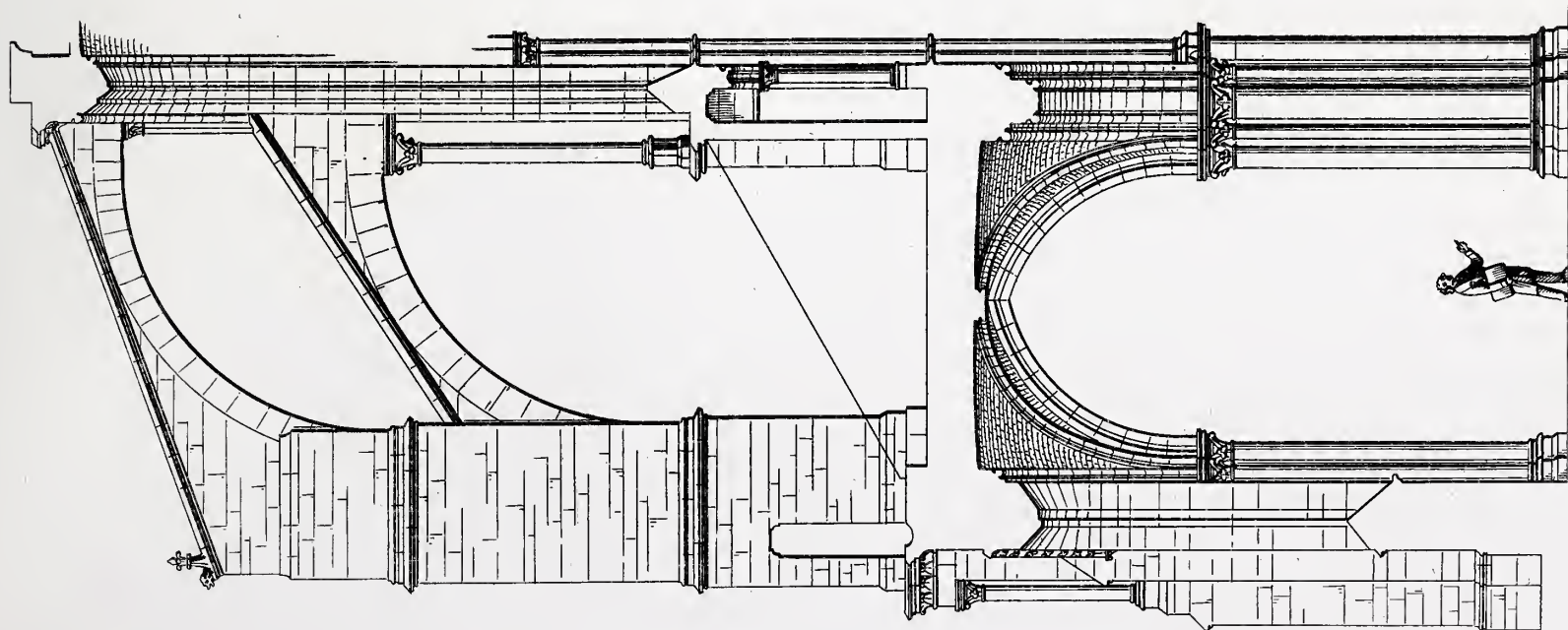
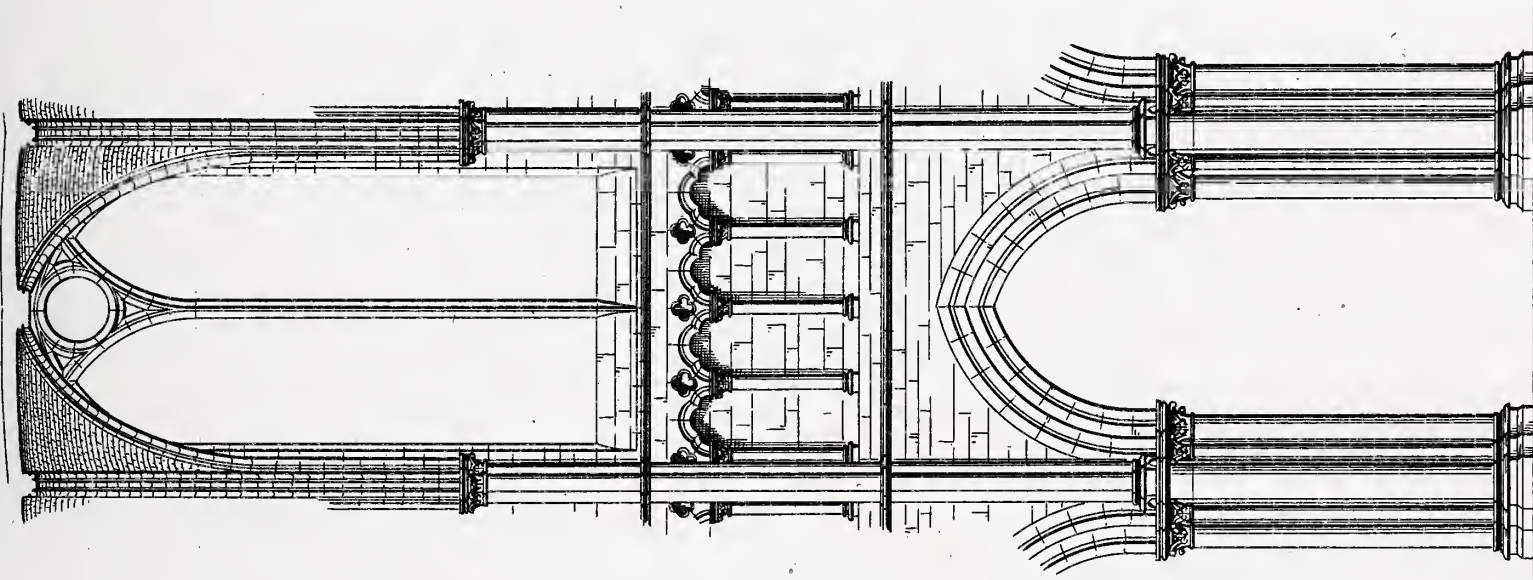
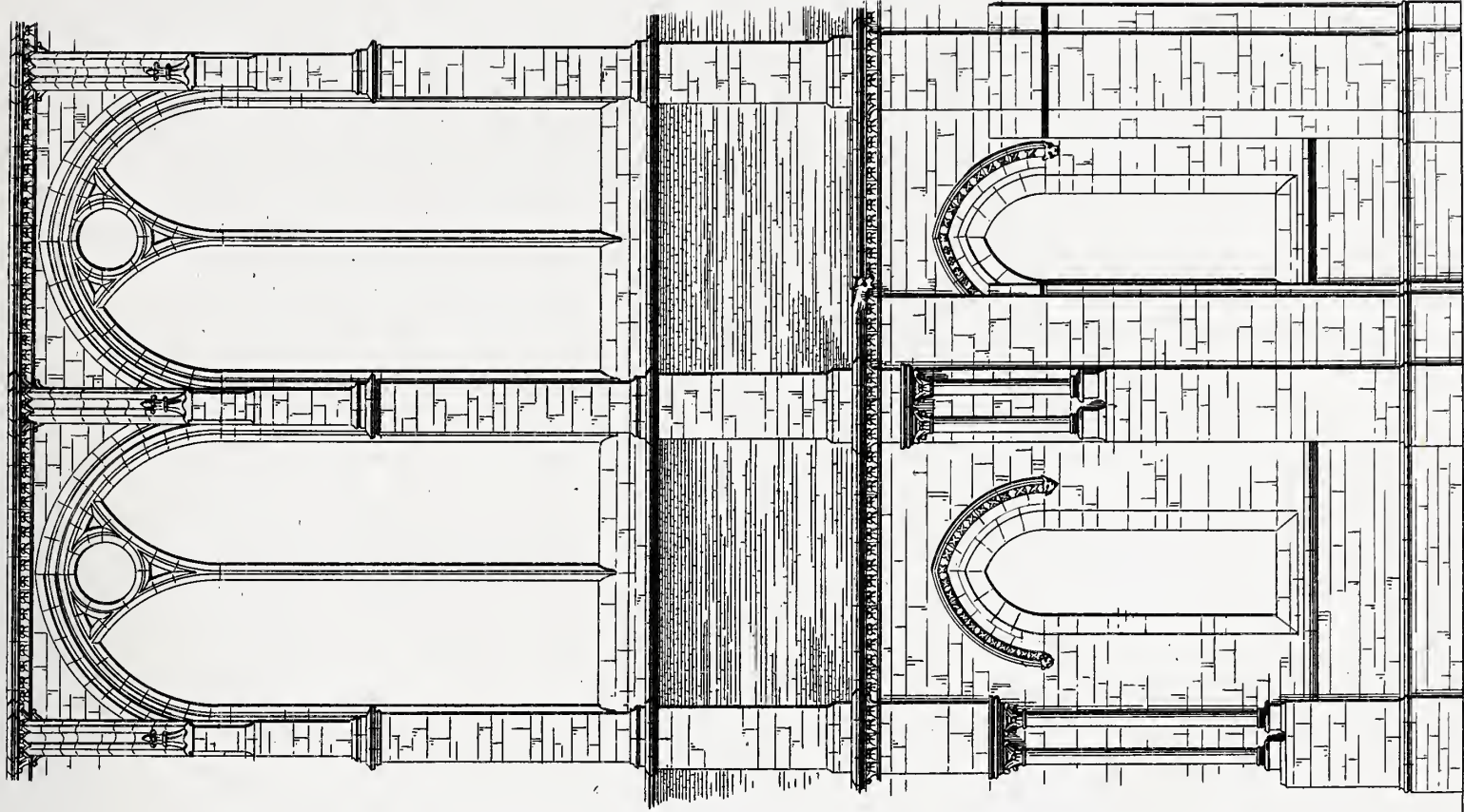
1-10

London Bell & Daldy 1858

Déposé
259.

Deposé à la Bibliothèque de la Ville de Paris

T. H. King Archt. Bruges



ST. LEU D'ESSERENT.

THE Abbey Church of St. Leu d'Esserent is remarkable chiefly for the boldness and skill exhibited in the construction of its choir apse, the walls and vault of which are supported on pillars, which from their very small diameter (only twenty inches) scarcely seem adequate to the task, yet the most massive works of an earlier period do not exhibit fewer traces of instability. After the lapse of five centuries not the slightest deviation from the perpendicular can be detected in this marvellous apse. It is true that the material employed is of the hardest and most durable kind; but this alone would not suffice to maintain the equilibrium of so ponderous a superstructure on so narrow a base, as the rents in many a wall of not inferior masonry amply prove.

The safety of the building is here insured by means of the balancing of opposing forces. The inward thrust of the flying buttresses is resisted by the circular form of the construction. The apse is really an arch in which the weight is horizontal, and, as in other arches, the greater the weight the greater the solidity, so here, the heavier the thrust from the outside, so long as the shaft be equal to the dead weight to be supported, the more solid is the construction to which it is opposed.

We point this out as an instance of great skill in construction, and not as an example for imitation. In all good architecture it is essential not only that the work should be stable but that the stability should be apparent. So that even if the architect should choose to depend mainly on his counter-thrusts, he ought nevertheless to satisfy the eye by giving sufficient strength to the supports on which the weight seems to rest; and it cannot be said that the effect of the thin pillars in the choir of St. Leu d'Esserent is altogether satisfactory in this respect.

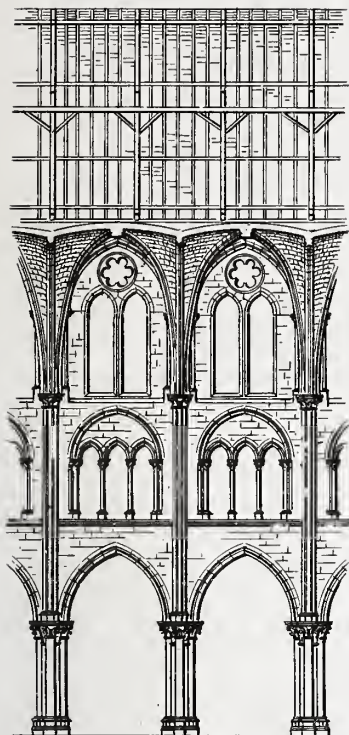
The west façade consists of a porch with a chamber above, as at Vezelay and Dijon, and at the glorious but ruined Church of Cluny, flanked by two towers, of which one is surmounted by a spire. This spire is notable for a peculiarity which we have not met with in any subsequent edifice with which we are acquainted. To render less hard and cutting the outline of the spire against the sky, the architect has extended, half-way up the height of his spire from the corbel-table on each angle of the spire, shafts attached by means of bands at the capitals. The device will be understood at once from the engraving given in Plate II. and is curious in effect rather than pleasing.

The Church is mainly of transition date. The west front was erected about 1160; some small portions of the cloisters and abbatial buildings yet remain. The principal features deserving attention are the proportions of the nave, the section affording an example of very refined proportions. The clerestory windows of the nave are admirable models of design; so is the triforium, and it is an early instance of lights introduced in the wall behind it. The mouldings are all pure in design and skilfully worked.

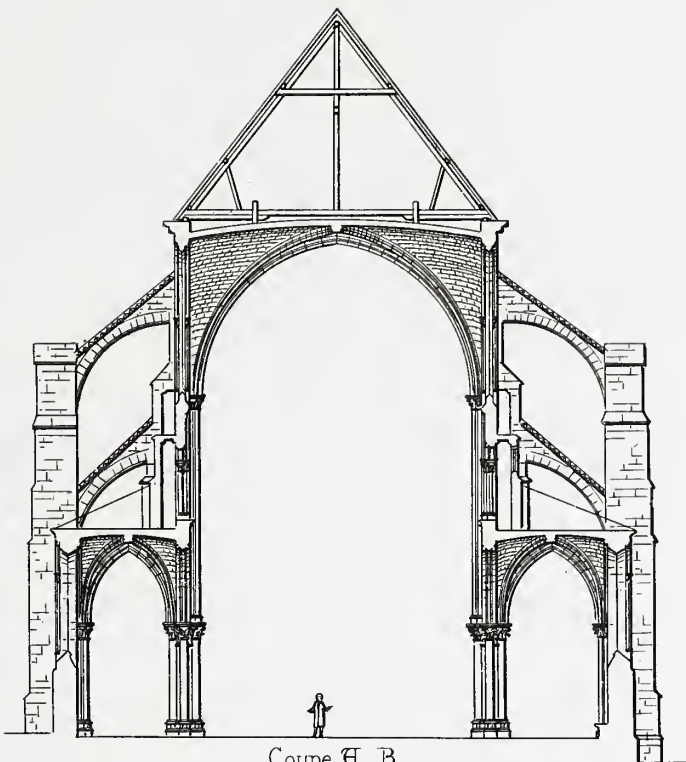
Only one of the spires of the west front was carried up, but we have completed the second to the same model in our elevation.

DESCRIPTION OF THE PLATES.

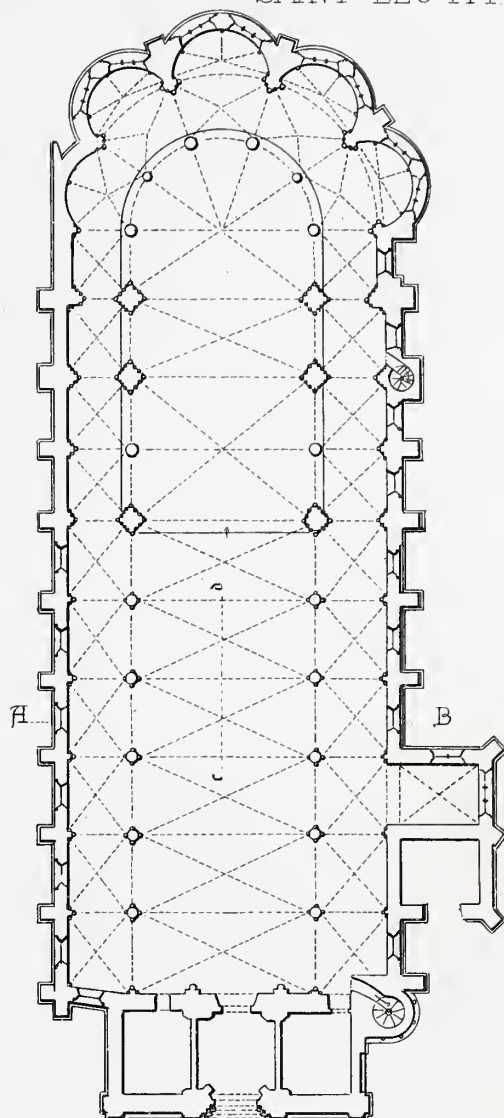
PLATE I.	Ground plan of the church	at 1 in 500.
	Transverse section of nave; interior elevation of two bays of same; external	} „ 1 in 300.
	elevation of south side	
PLATE II.	Elevation of west façade (with the north tower actually wanting restored)	„ 1 in 300.
	Elevation and plans of tower and spire	„ 1 in 100.
	Mouldings and details of same	„ 1 in 25.
PLATE III.	Interior elevation of bay of nave; transverse section of aisle corresponding	} „ 1 in 100.
	to same; exterior elevation of same bay	
PLATE IV.	Longitudinal section of choir	„ 1 in 100.
PLATE V.	Mouldings of one great and one intermediate pillar of nave, with responds in	} „ 1 in 25.
	aisles, and profiles of the arch mouldings, and ribs of groining laid on	
	Profiles of bases of columns	„ 1 in 10.
PLATE VI.	Mouldings of pillars of choir next the apse, and of one pillar of the apse	} „ 1 in 25.
	with respond at angle of chapel, with the mouldings of arches and ribs of	
	groining	} „ 1 in 10.
	Capitals of apse	
	Capitals from triforium	„ 1 in 10.



Chœur

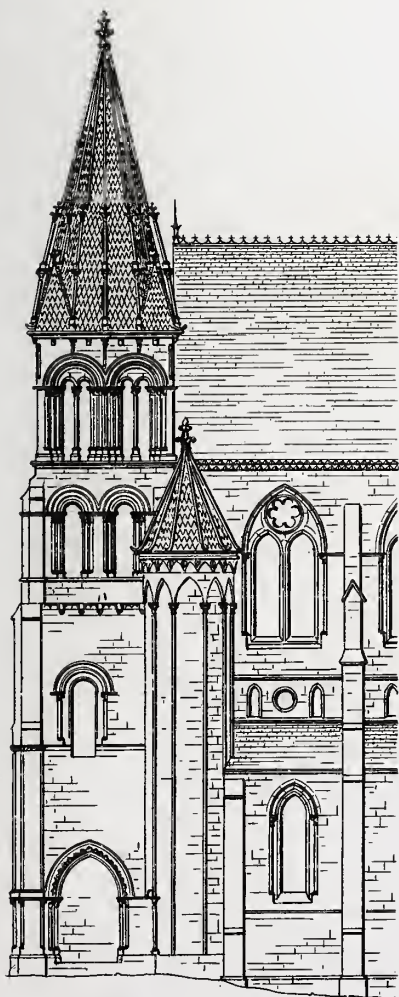


Coupe H B



Plan $\frac{1}{500}$ 0 10 50 100 150 200 Metres
0 10 50 100 150 200 Feet

Section $\frac{1}{300}$ 0 10 20 30 40 50 60 70 80 90 100 Metres
0 10 20 30 40 50 60 70 80 90 100 Feet

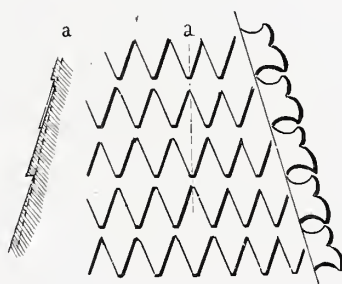
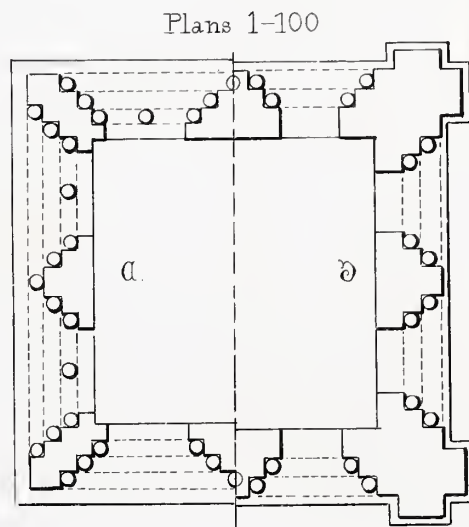
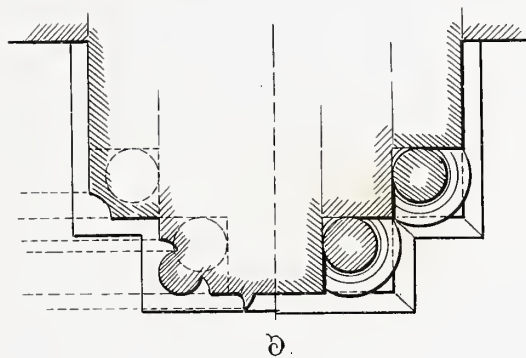
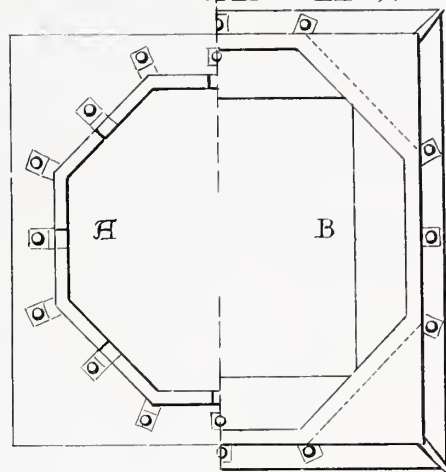
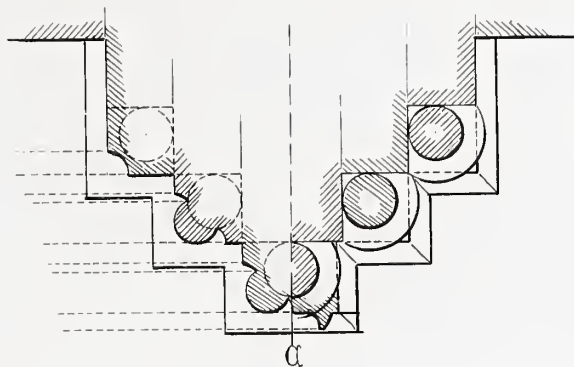


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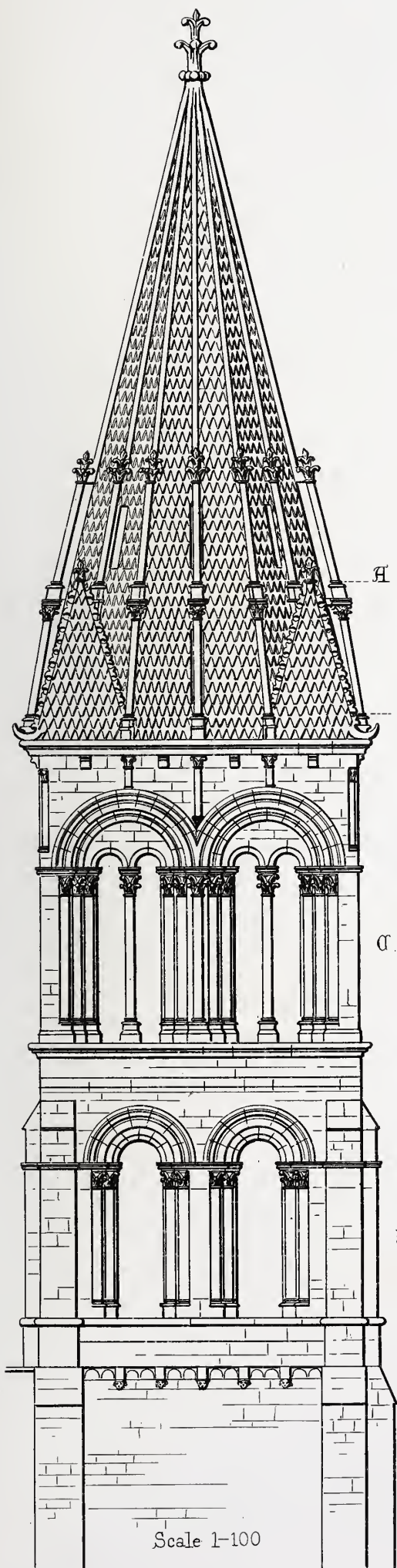
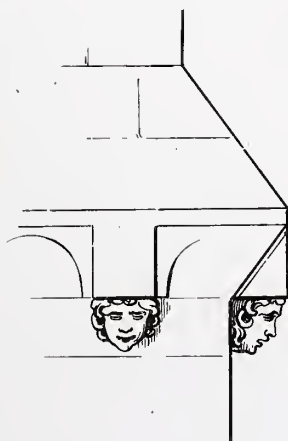
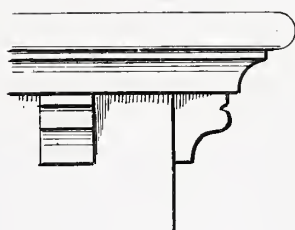


Dépose
261

T H King Archt. Bruges



Détails 1-25

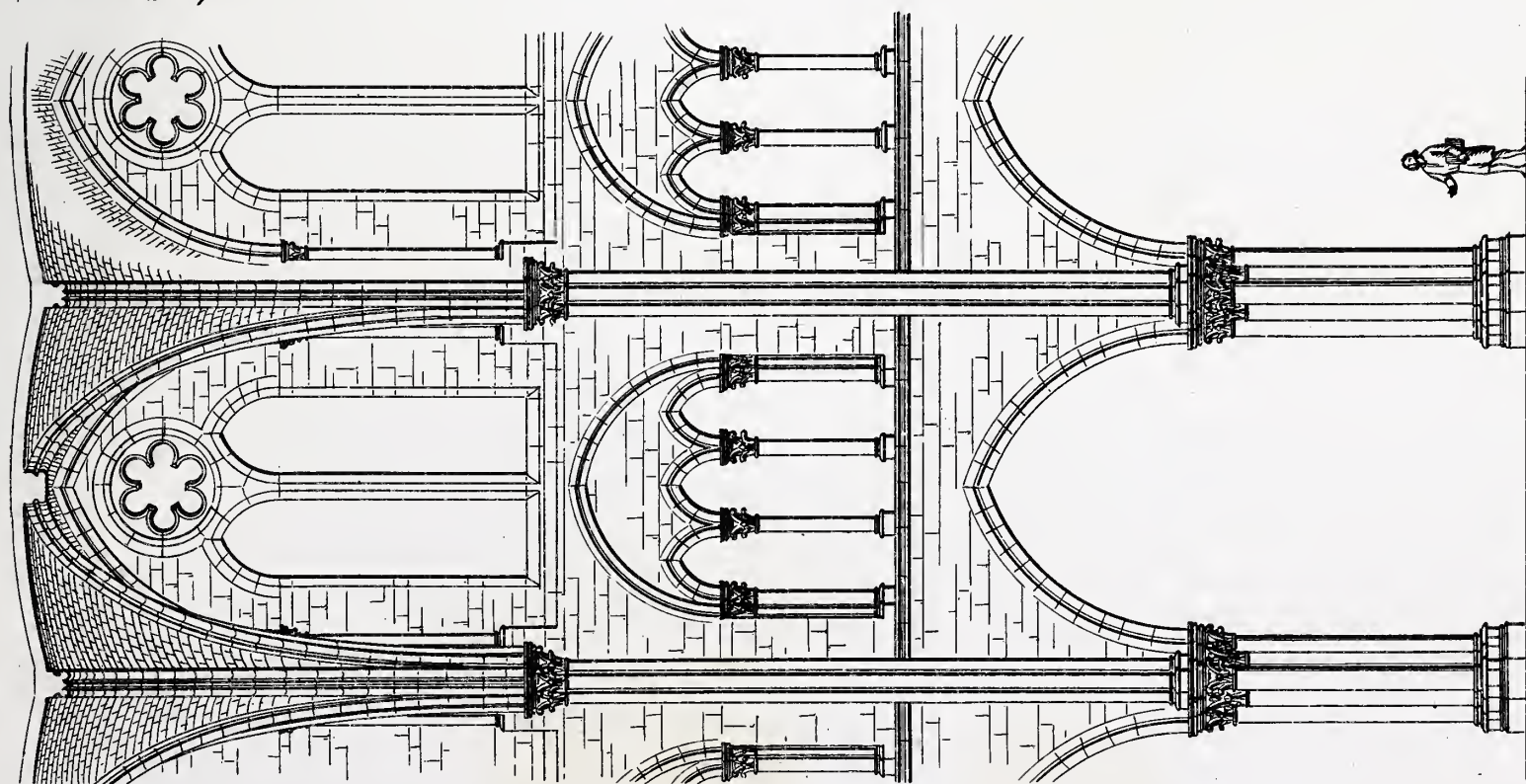
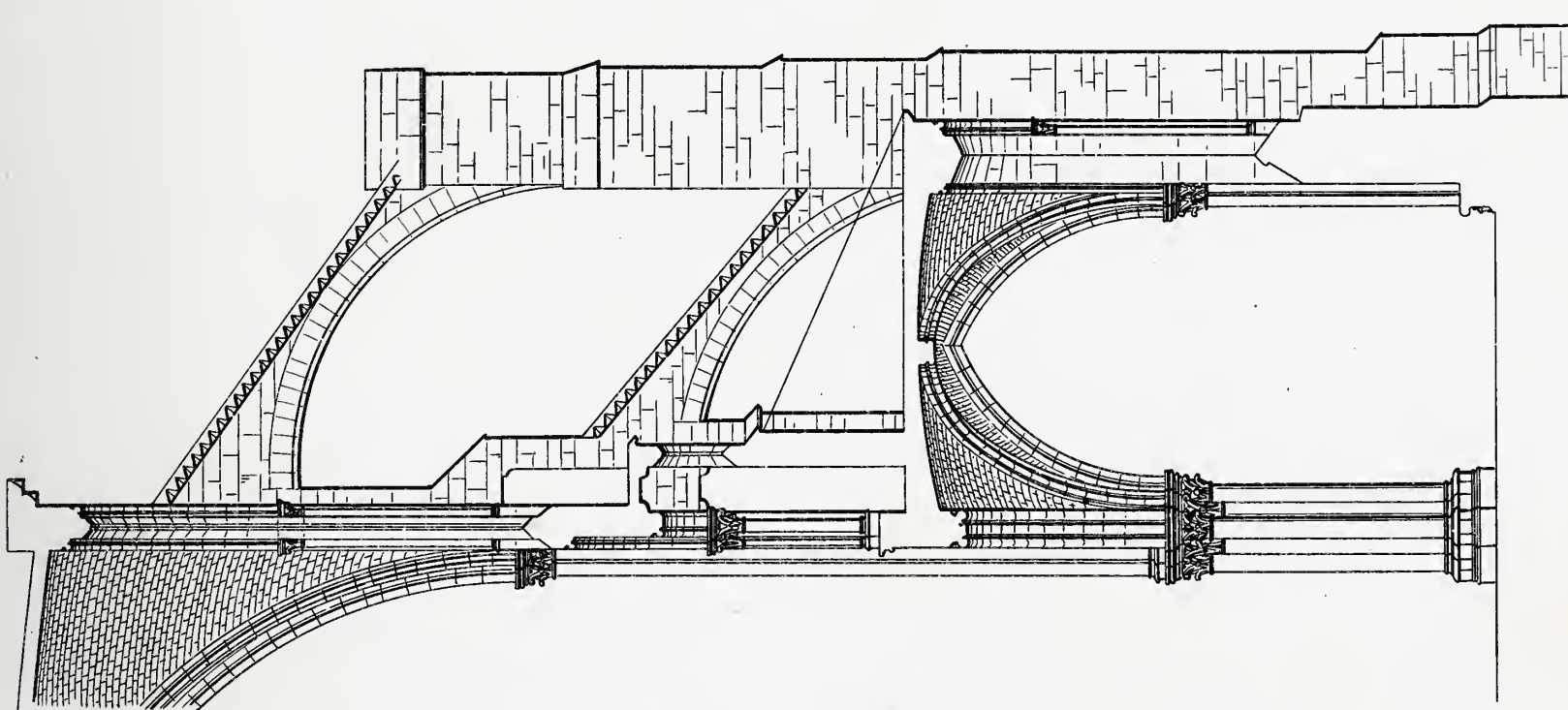
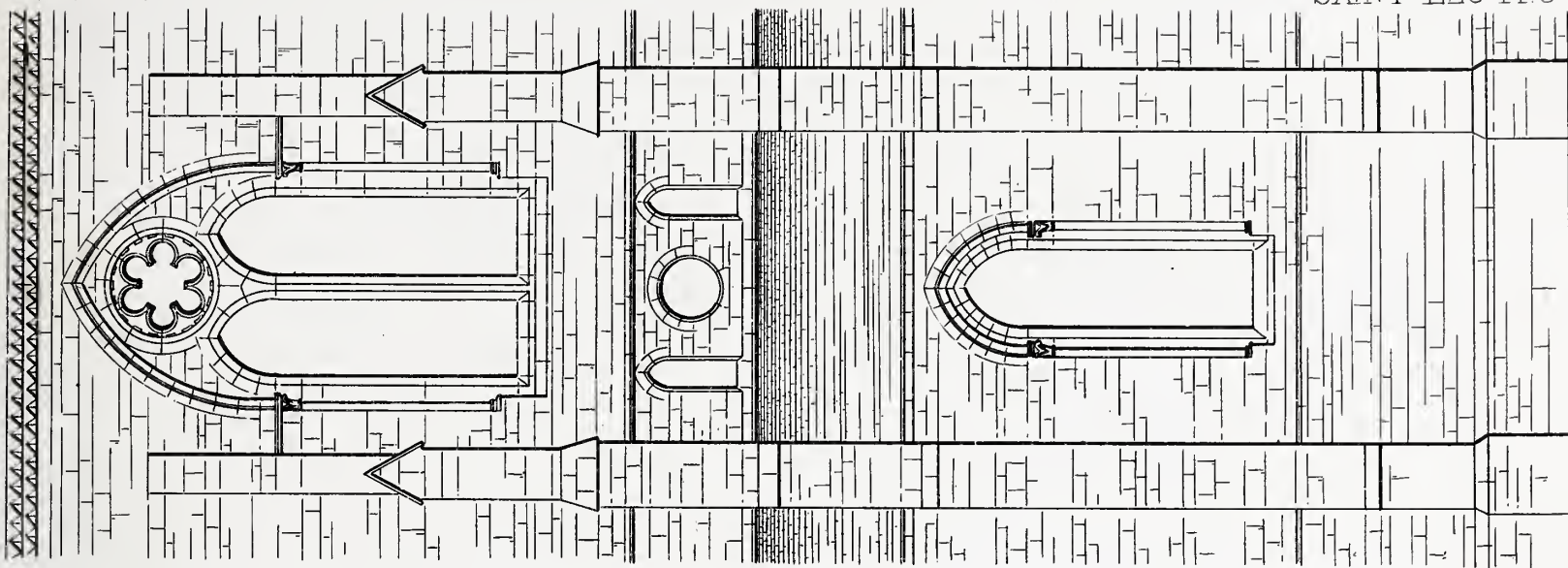


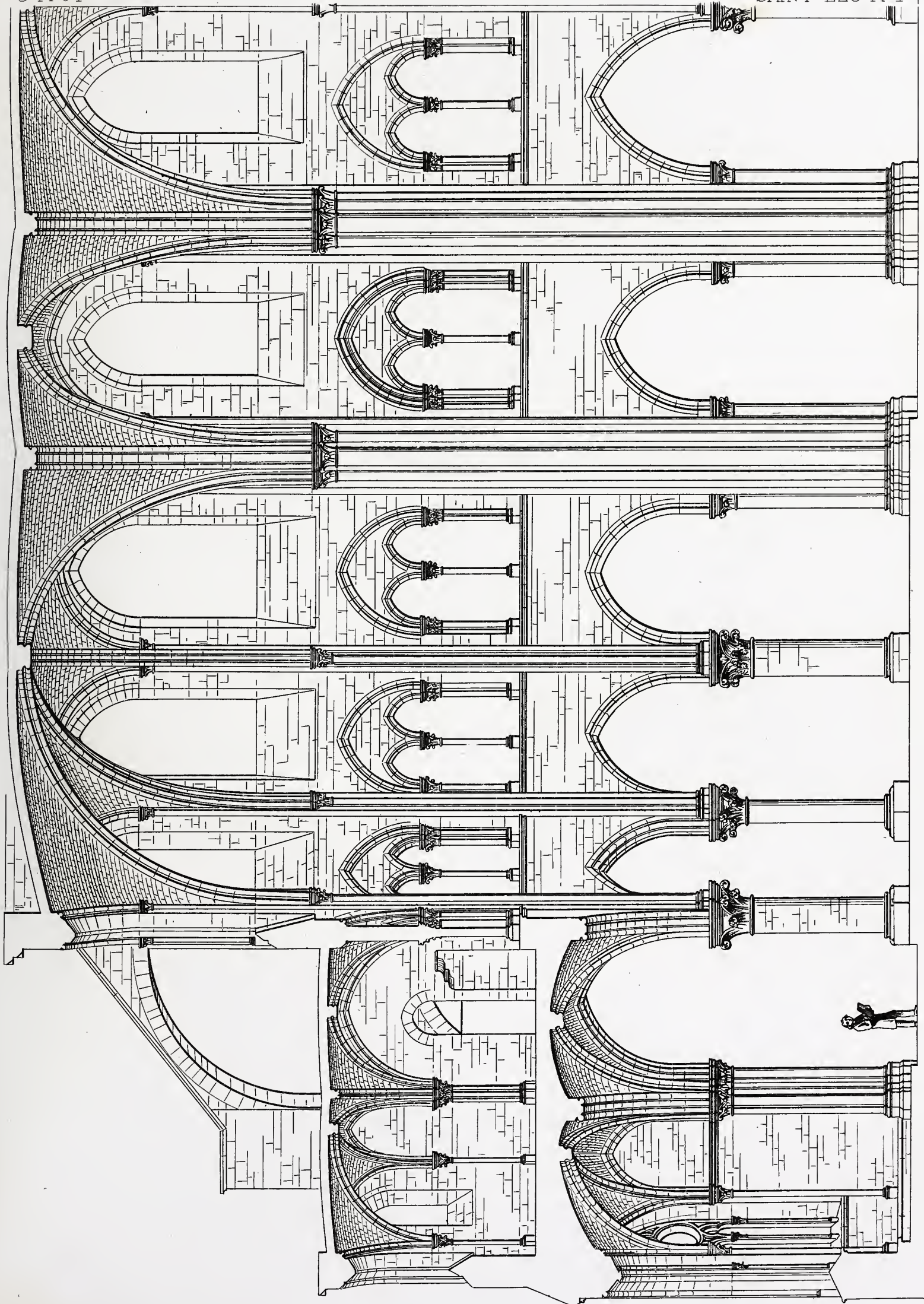
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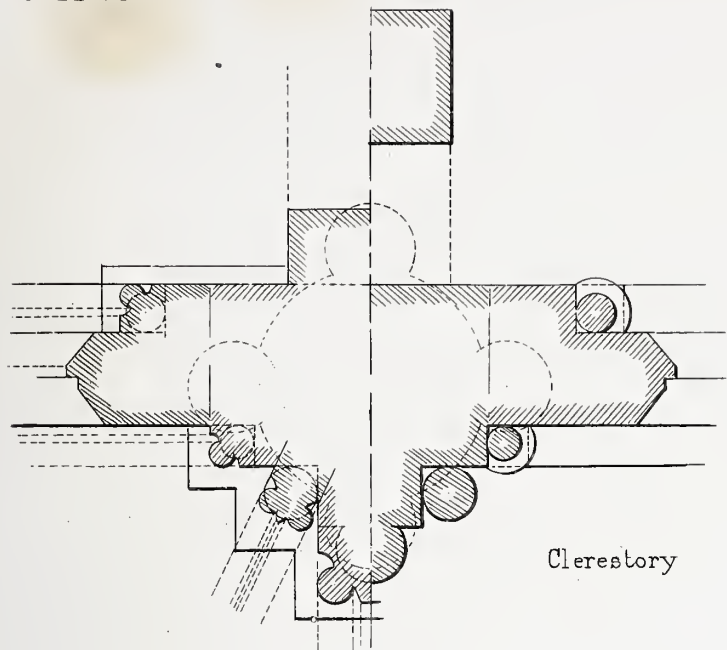


Echelle 1-300

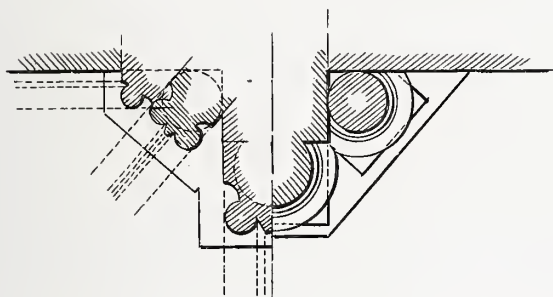
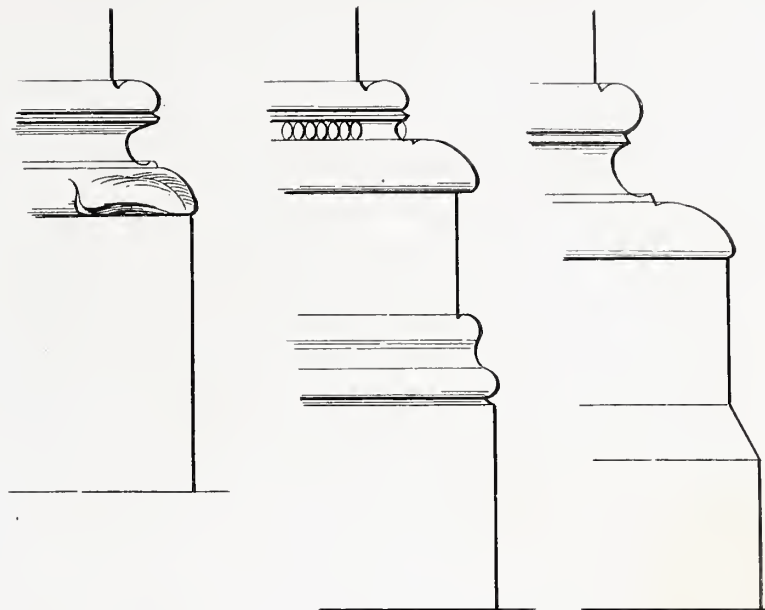
T. H. King Archt Bruges



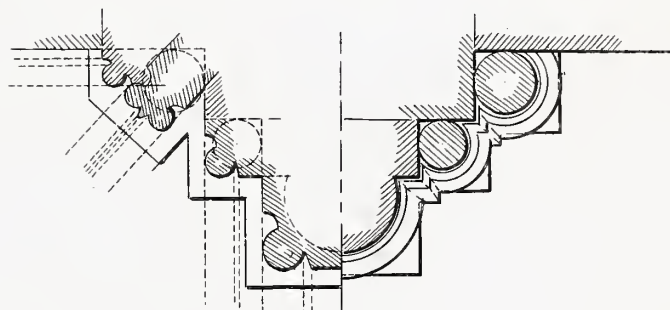




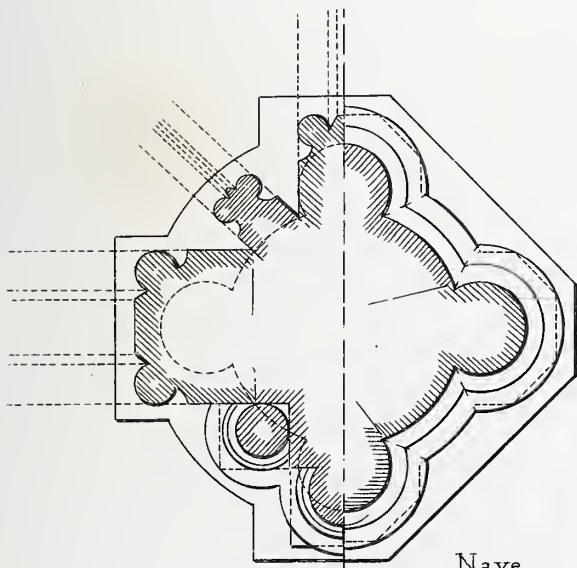
Clerestory



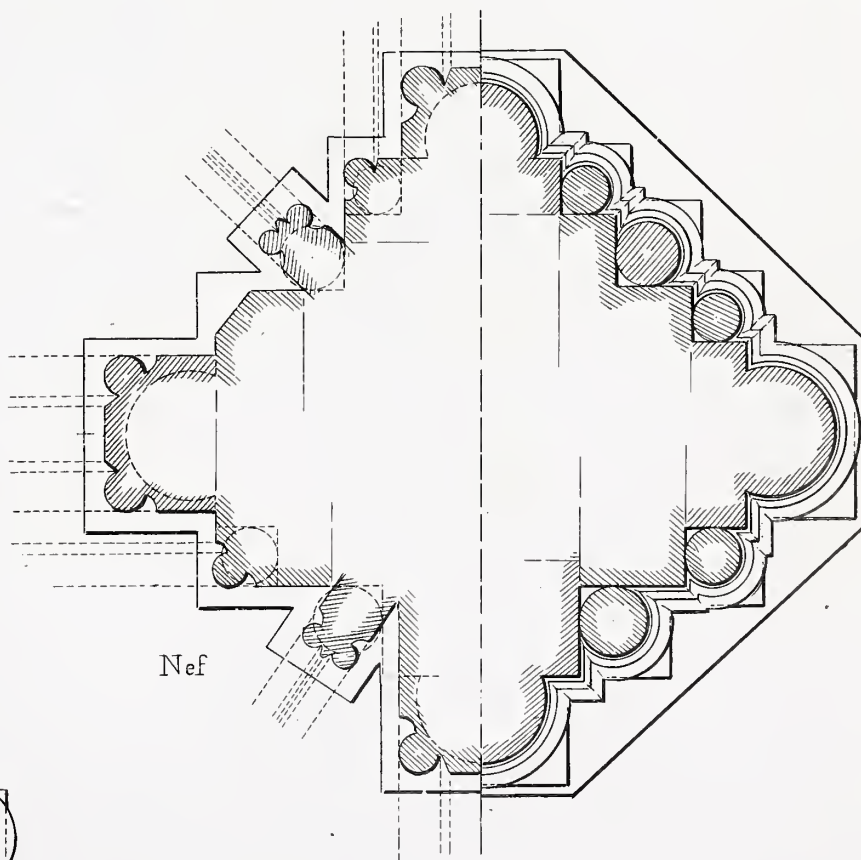
Aisle



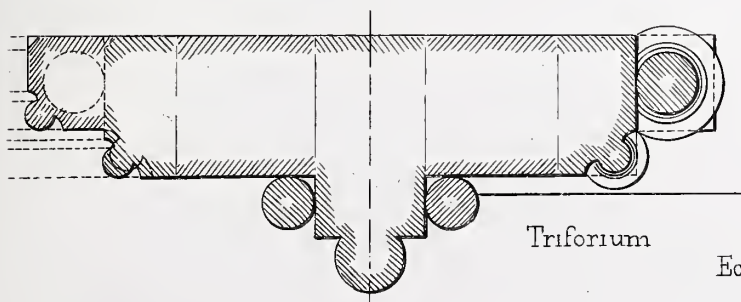
Bas-Côté



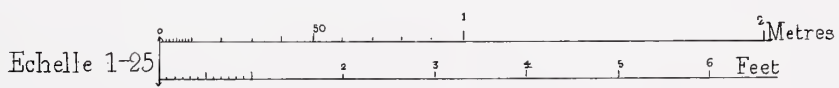
Nave



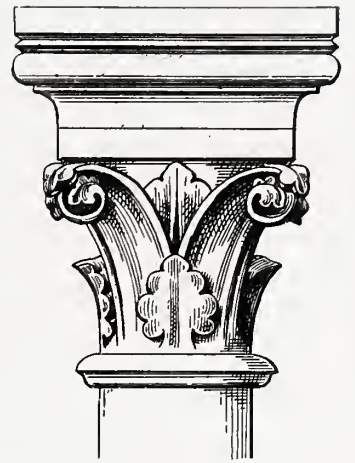
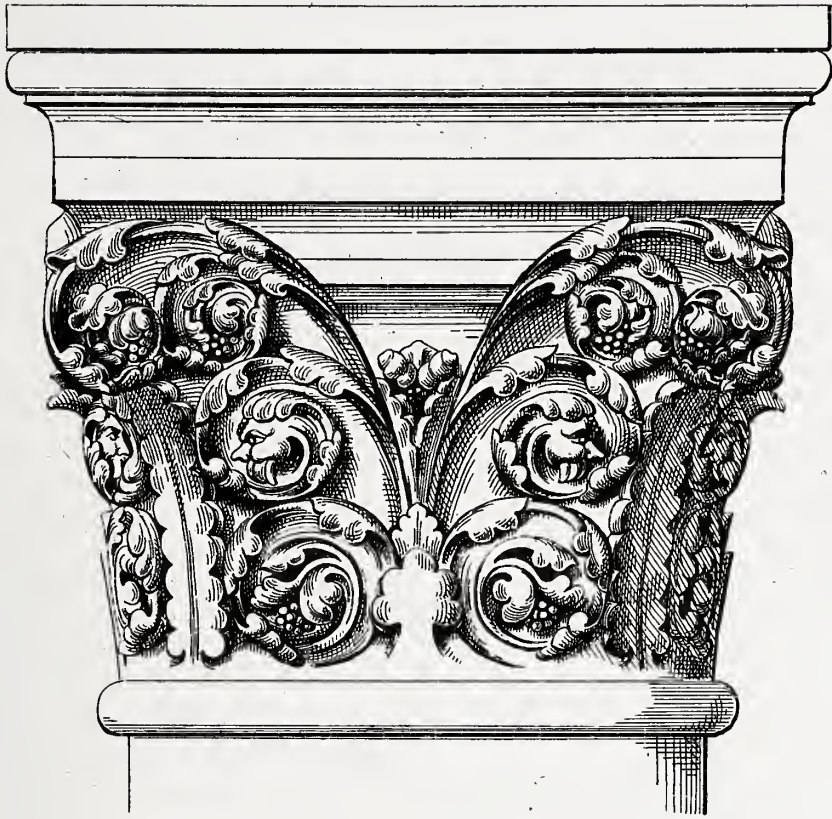
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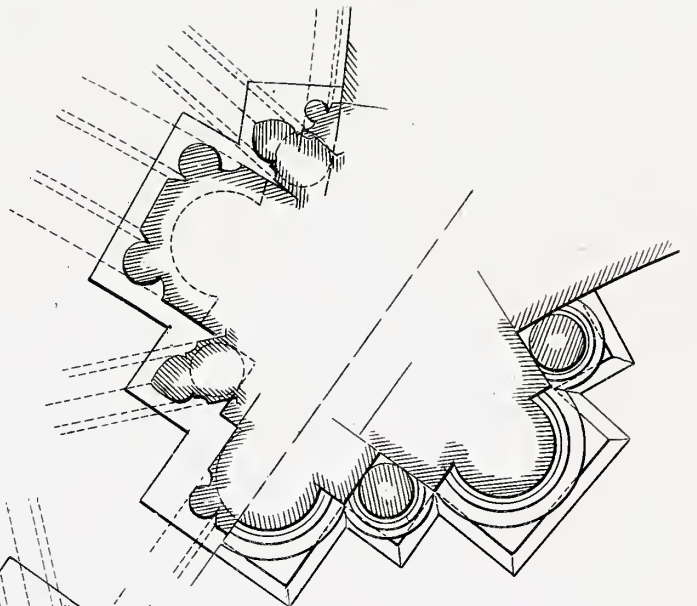
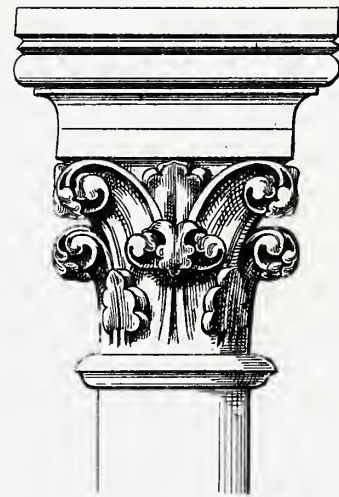
Triforium



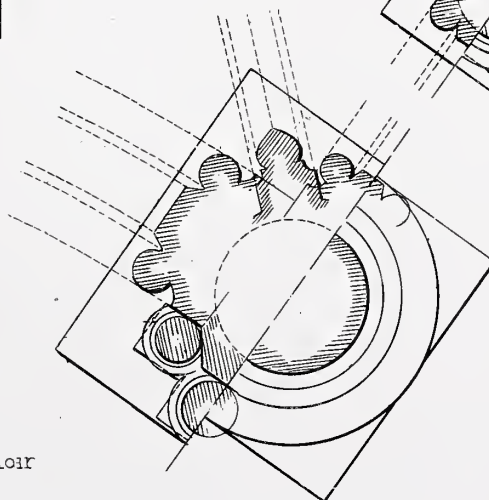
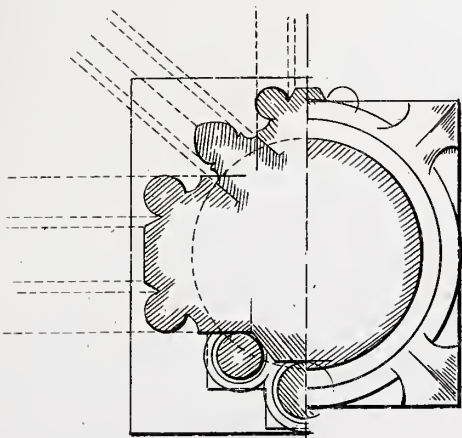
Echelle 1-25



Capitals 1-10



Mouldings 1-25



Bas-Coté

Choir

ANTWERP.

THE Cathedral of Notre Dame, at Antwerp, the most spacious Church in the Low Countries, owes its origin to a Chapel built for a miraculous image of the Blessed Virgin. This Chapel was rebuilt in 1124, when the canons of St. Michael, having ceded their Church to the Premonstratensians, removed hither. The high altar was consecrated by Burchard, Bishop of Cambray, that same year.

The fortunes of Antwerp as a city, prospering in its connexion with the Hanseatic League, were, as we have too often had reason to observe in our own country, anything but advantageous to archæological students. Alterations and rebuildings were the order of the day; and so lavish were the means devoted to the work, that scarce a vestige of architecture in the city remains of earlier date than the fourteenth century.

The noble Churches erected in every parish are abundant evidence of the zeal and skill devoted to the work, and as specimens of the style of their day are unsurpassed in any country.

In the monuments they have left us we have perhaps no reason to regret their zeal, but one is sometimes tempted to wish they had spared the works of earlier date by erecting their new ones on fresh ground, instead of such wholesale demolition of the labours of preceding generations.

The Canons of St. Michael were animated by the prevailing spirit, and determined on rebuilding their Church on a larger and more magnificent scale; and they commenced their labours in 1352 by laying the foundations for a new choir.

From some cause which does not appear the works were carried on but slowly, and in 1406 it was still unfinished. In 1419 the floor was raised seven feet. The ambulatory round the choir was only finished in 1500. The south-west tower was commenced about 1433, but in 1474 the building was suspended.

Nothing is known of the architects of the Church prior to 1430, the accounts not reaching beyond that date. The north-west tower had been commenced at that time, and we learn from them that Peter Appelmens was conducting the works. He died in 1434, and was succeeded in his post by John Tac. In 1449 the director of the workmen was one Master Everard, who held the office until November 13, 1473, when he was replaced by Master Hermann de Waghemakere the elder, who continued till 1502, giving place in that year to his son Dominic.

We read that this Master Dominic, in 1518, pulled down a spire and angle-turrets which then crowned the north-west tower, to make way for the well-known flamboyant steeple, which has given such a reputation to Antwerp among the ignorant in those matters, and which commissionaires inform us Napoleon considered worthy of a glass case. Examined, however, by an experienced eye, and by the true standard of art, it will at once be pronounced a failure. A structure ostensibly of stone, but designed on such faulty principles as to depend mainly for its resistance upon the iron bars and copper bolting with which it is crossed and recrossed, and by which its several parts are found to be sustained in every direction, ought scarcely to be considered as an evidence of true genius in the author of the design. Such as it is, however, Master Dominic, and Master Rumbold Keldermans, of Mechlin, who assisted him from 1521 to 1530, gave proof of considerable skill in its construction, and have bequeathed us an object the chief interest of which are its apparent delicacy and height, and the principal lesson to be derived from which is what can be done rather than what it is right to do.

The other portions of the Church were erected in the last half of the fifteenth century, except the octagonal cupola at the intersection of the transepts and the Chapel of the Circumcision, which dates from the commencement of the sixteenth. Two bays of the vaulting of the nave date as early as 1508, the others only from 1614.

In 1520 the Chapter, dissatisfied with their choir, took in hand to erect another, the first stone of which was laid in the following year by the Emperor Charles V. The new plan embraced a Crypt, partly above ground (probably like that that we see in St. Paul's in the same town), and the works were progressing when, in 1533, a terrible fire in the Church compelled the canons to abandon their project. But had the design been carried out, the eastern part of the Church would have been doubled in size.

In the garden are yet to be seen the bases of eleven pillars of the apse and the foundations of the chapels which were to surround it. Twenty-three years after the fire, that is, in 1566, the Church was sacked by the fanatic Gueux, who demolished its richly sculptured altars, and broke most of the stained glass and ornaments about the place; a few specimens of the glass escaped, and are yet to be seen in the clerestory. The towers contain two sets of chimes; most of the bells bear inscriptions; some of them were cast early in the fourteenth century, and are consequently older than the present Church. They still cheer the passing hours with their true old tones, far surpassing in music the larger castings of our own days.

At the foot of the towers is the tomb of Quentyn Matsys, the blacksmith painter. A magnificent specimen of his work, a floriated canopy of wrought iron over a draw-well, stands close by, a small part of which we have introduced on our Plate.

The Church has for several years been undergoing reparations to a considerable extent, executed in a manner by no means discreditable to those who have had charge of the works.

The choir has been fitted with new stalls at a vast expense, a great deal of which might have been spared with evident improvement to the design and to general effect. The lofty canopies set up in front of the pillars of the choir not only disfigure its appearance, but covering no seat, having no other purpose than to conceal the pillars, are a senseless and wanton waste of funds, and evidence the utter absence of true spirit in the mind of the designer. Several of the small groups of sculptures with which they are fitted are, however, charming works by the late Geerts of Louvain.

All the Churches of Antwerp repay a visit, even those which have been set up in the revived classic styles. In this fine old city the true catholic spirit has held its dwelling through all the changeful scenes of its history. Bad taste has encroached, as elsewhere, but the niggardliness and grossness of mind which oppress the visitor at every turn in his journey through Flanders have never set their foot within these walls.

The good old faith, showing itself at every turn in deeds, has ever existed among the families of the old Antwerp merchants; the sordid nature of modern commerce has set no stain on their noble hearts. They have ever shown themselves equal to the emergencies of the times without requiring the aid of those stimulants so much in vogue in places where religious feeling had been allowed to decay, and which even then fail to produce fruits of that genuine and enduring kind which is truly its own reward.

May the prosperity of Antwerp flourish and increase; may its good old bells count the hours for high-minded generations yet to be born within its ancient walls, and who shall grow up in the maxims of their fathers, knowing how to esteem all earthly treasures at their true value.

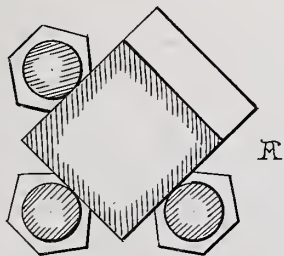
DESCRIPTION OF THE PLATES.

PLATE I.	Ground plan of the cathedral	at 1 in 500.
	Parts of Quentyn Matsys' canopy over well	„ 1 in 25.
	Section of iron shaft supporting it	„ 1 in 4.
PLATE II.	Transverse section of the nave and choir	„ 1 in 300.

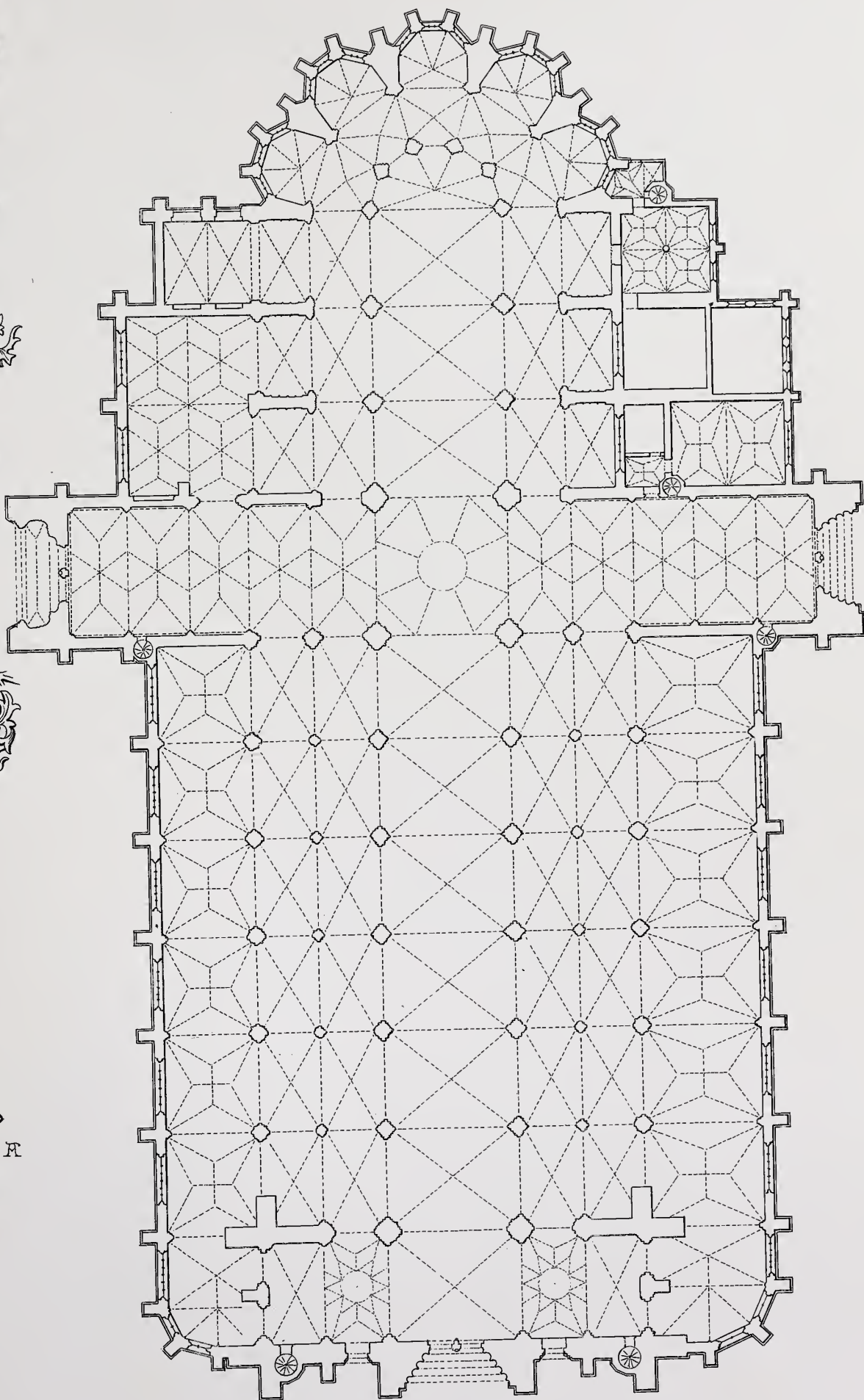
Plan $\frac{1}{500}$ Metres
10 50 100 200 Feet

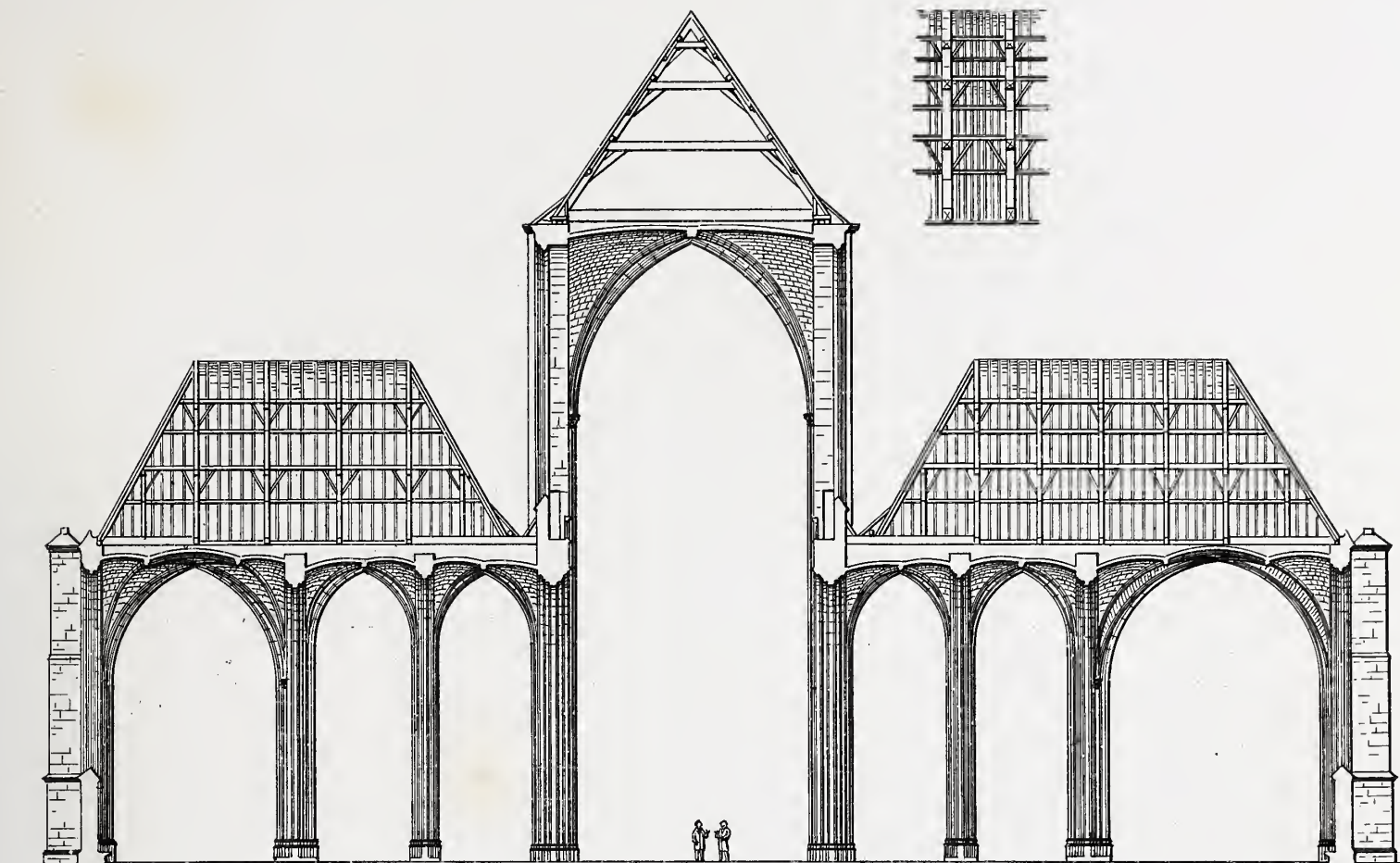


Scale 1-25

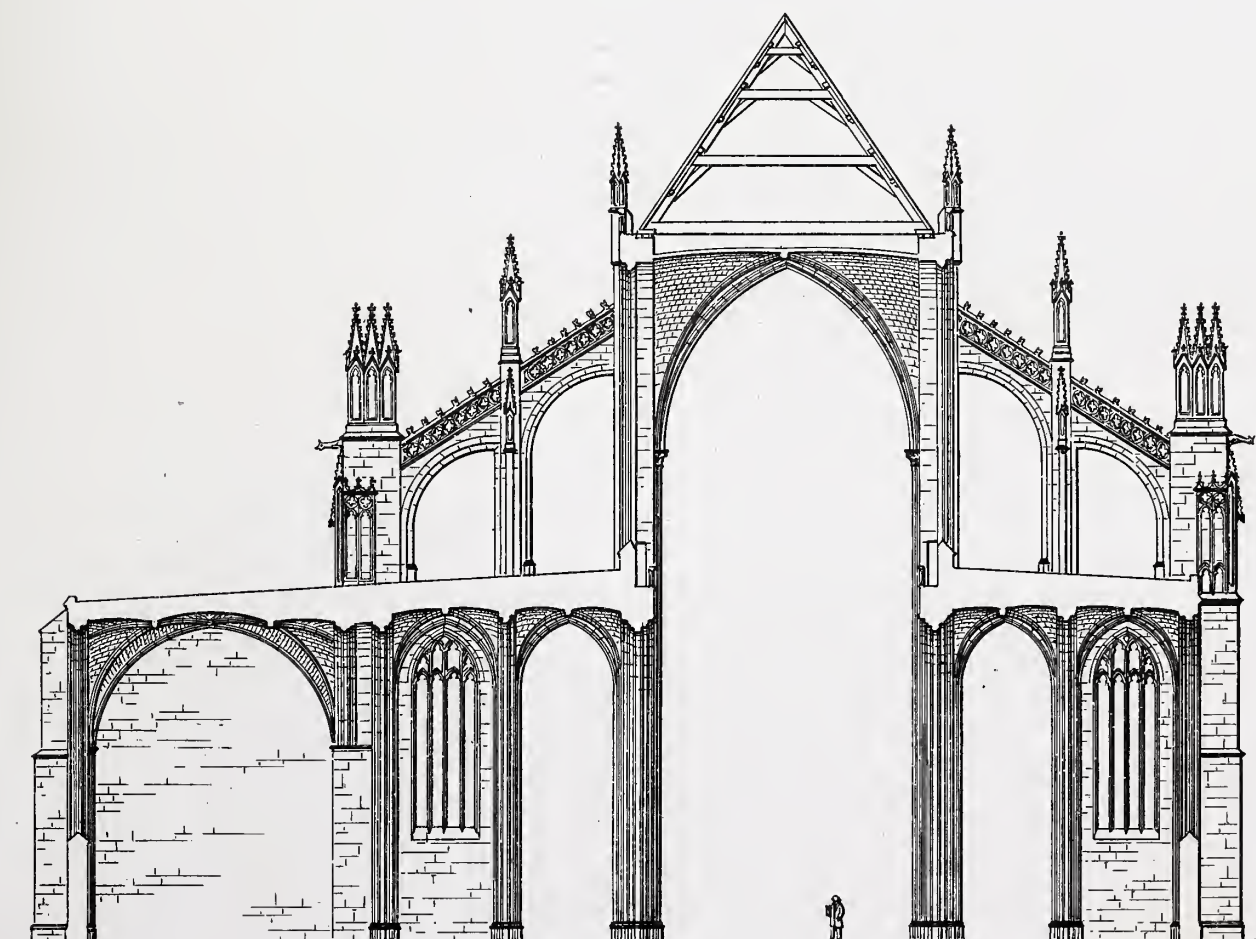


1-4





Sections, $\frac{1}{300}$ 0 1 10 20 50 100 Metres Feet



SENLIS.

A CHURCH is said to have been founded at Senlis by Charlemagne; but the small and stately Cathedral which has reached our days dates only from the 12th century. It has been altered and added to at various dates in the prevailing styles; the latest works being the façades of transepts, which are of very elaborate ornament of the time of Francis I. and Louis XII. The portals deserve attention for their curious sculptures, but are much disfigured. Those of the west front are coeval with the best part of the Church; the centre one, a work of original design, having the coronation of the Blessed Virgin sculptured in the tympanum, executed by a superior hand.

The Church was burned in 1304, but does not appear to have suffered materially. The interior contains no feature of striking importance. We find the gallery over the aisles, noticed in many other Churches, vaulted, and continued round the apse, which is surrounded by five Chapels. These are of the earliest form, scarcely having any projection, and, like the apse, circular in form. That in the centre has been rebuilt at a later date. The windows of these Chapels have some delicately-carved foliage round them.

The glory of Senlis is its spire, surmounting the south-west tower of its principal façade; a work of the purest style of the 13th century, unparalleled for the elegance of its proportions, and of itself sufficient to render the monument which it surmounts an object of extraordinary interest for the student of mediæval art.

The west front of Senlis is one of the earliest of its kind. In the constructions of the 12th century the towers which flank the fronts of the Churches appear almost to be designed as isolated parts. We have already remarked that at Chartres the west wall was brought forward as an afterthought; but at Senlis the towers are evidently intimately connected with the whole front in the mind of the artist, although the northern was never carried up beyond the level of the nave vaulting. The earlier façades were the result of the erection of separate members necessary to the edifice; here the conception is homogeneous, and no part can be alienated without its absence being perceived to be detrimental to the whole design.

The spire remains complete and perfect almost as the day when it was put up: so choice are the materials of which it is built, so careful was the execution of the work.

The elegance of its outline against the sky strikes the spectator with admiration, and a study of the work convinces us of the determination with which the architects of that date sought after imposing effects. The lightness and transparency which sensibly impress themselves upon the mind in beholding this spire are attained by none of those tricky, and for a builder illegitimate, methods which we have pointed out in considering the spire of Antwerp: all is here the result of art in the truest sense of the word. The skill with which the eye is conducted from the massive square tower which rises from the ground is very remarkable, and deserving of special study; the result is most successful, and lends an importance to the Cathedral which its moderate height and dimensions would not have otherwise obtained for it.

If the smallest criticism be not wholly misplaced we might be tempted to notice the maintenance of the unbroken horizontal line above the buttresses at the upper story of the tower, which does not altogether seem to combine with the change which there takes place from the square to the octagon: the same may be remarked of almost every spire in France; the old St. Denis, Chartres, Laon, occur to us at once as instances.

To discuss each detail of the spire at length would lead us beyond the sphere of our publication; several peculiarities will at once strike any one familiar with the subject. We will content ourselves with alluding to the pinnacles; the summits do not follow the vertical lines of the pinnacles they surmount, but lean against the faces of the octagonal story of the tower which they abut. Viewed separately this appears somewhat strange, but the general result in leading the eye from the vertical lines of the octagon to the slope of the spire is most successful. Such a stratagem would have become an eyesore in the hands of any one less eminent than the architect of Senlis.

The eight turrets springing from the base of the spire are remarkably fine, and the edges of their caps standing forward with clear outline against the sky by the contrast with the crocketed lines of the spire itself serves to maintain the vertical lines and to cover the spire in its progress to the summit. The open work of these turrets and in the spire itself is quite legitimate; the effect and use of a roof as the origin of the spire are not lost sight of, and no appearance of weakness results from it. No geometrical drawing can render the charming effect of the beautiful spire of Senlis, justly esteemed by all judges as one of the gems of France. One cannot help acknowledging that the architect must have had a thorough conception of true artistic and perspective effects. Apart from its excellent construction, and lovely decoration, and piercing with stars and rosettes, time has so worked its tinting on it that its mellow warm-coloured stone glows like old gold in gorgeous sunset.

Besides the Cathedral, Senlis contains the ruins of an ancient castle, for some time occupied by St. Louis, and around the town a great part of the massive fortifications may be seen. There are also two fine Churches in tolerable preservation, but like other sacred edifices in this quarter especially, they are in a state of horrible desecration, that of St. Frambourg being used as a builder's depôt, and quarry if he choose. This imposing lofty church is of 13th century date, and has a fine circular apse, and an entrance doorway, with richly-carved foliage in its mouldings, and graceful capitals. It has had a transom in the doorway, supporting probably an image, but has long been despoiled of this, and of the sculpture round the arch.

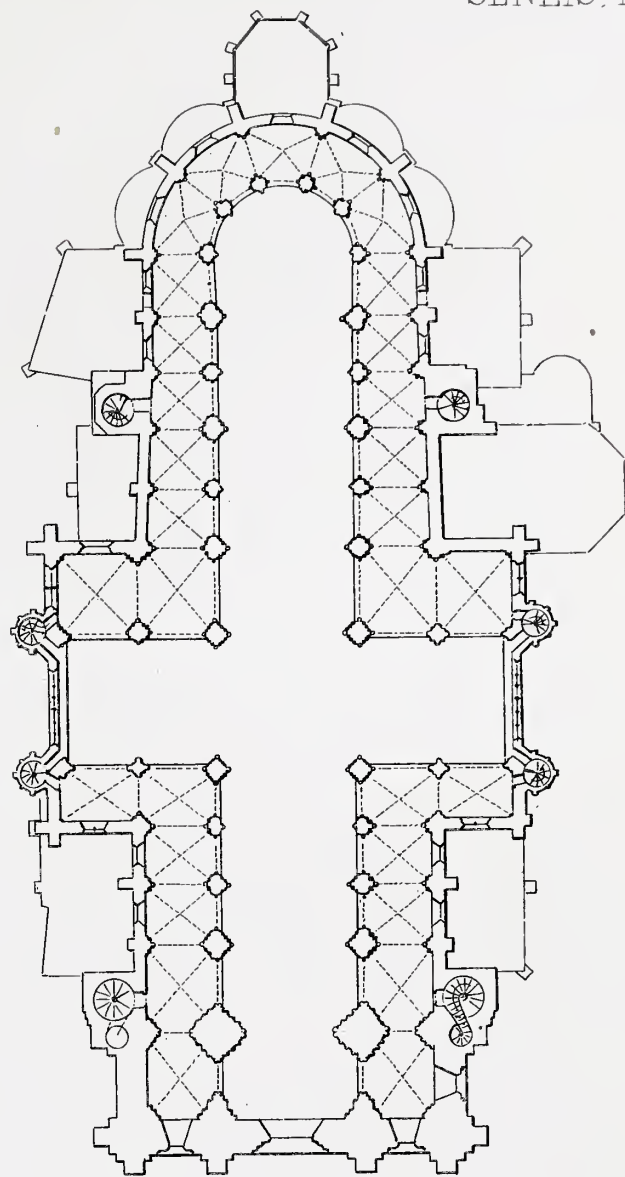
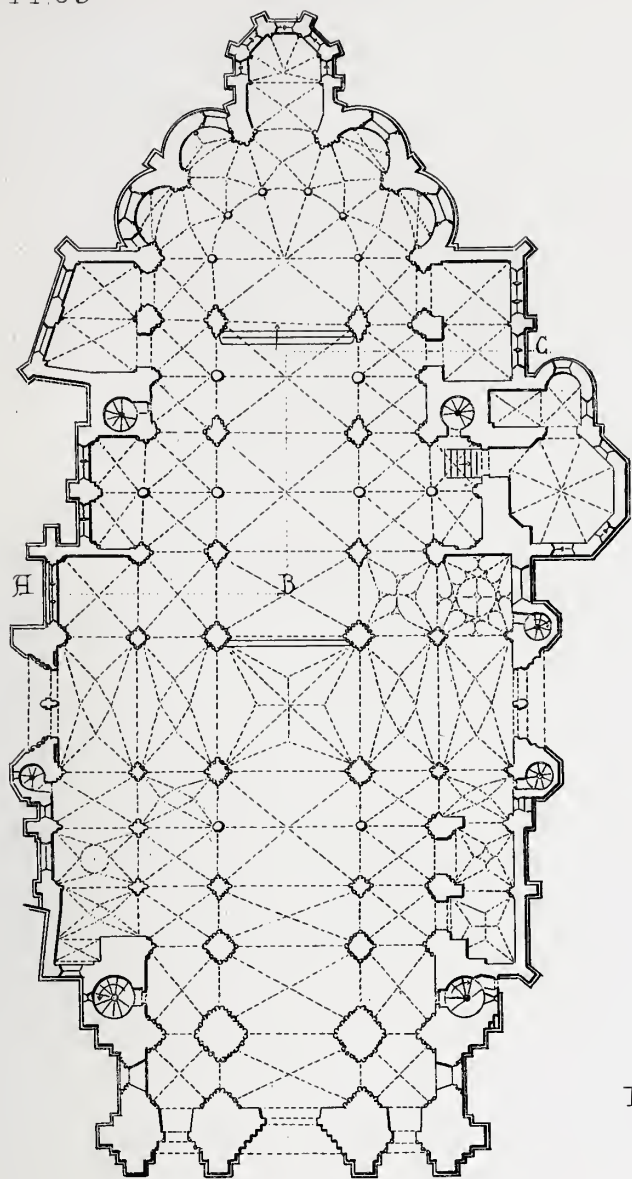
The other Church (St. Pierre) is of the richest flamboyant, and serves now as cavalry barracks, the aisles being occupied below for stalls for the horses, whilst above

are the vaulted wards of the men. Little remains of another Church of very early date, that of St. Aignan, which is converted into a theatre. There are remains of others, but they are become gradually so small that scarce anything can be traced of them.

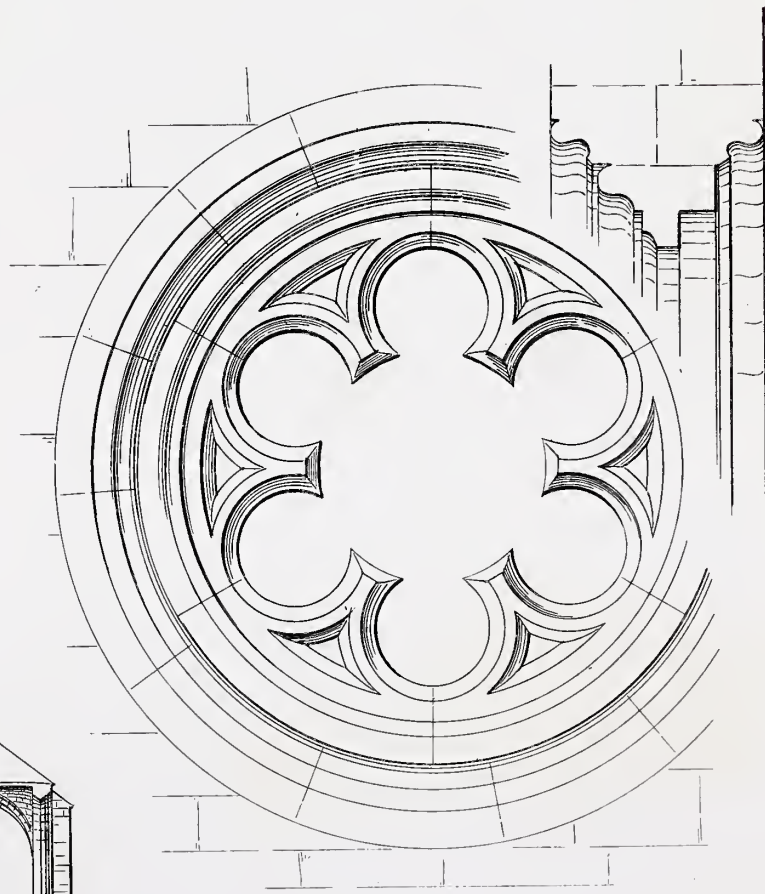
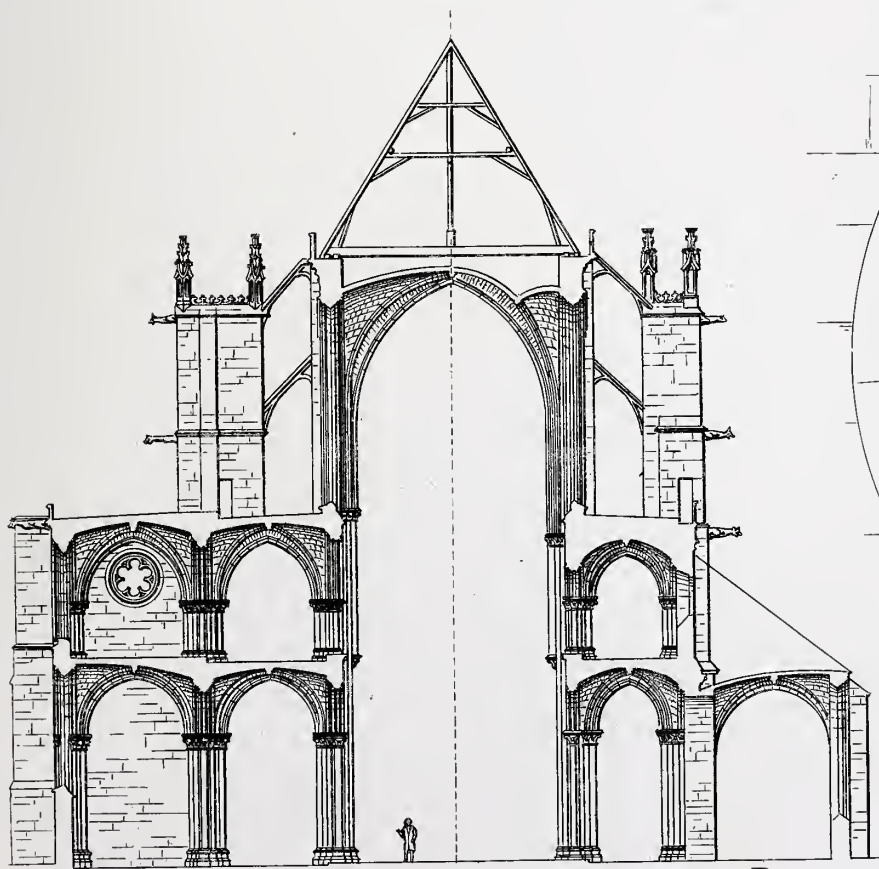
Near Senlis are the remains of the Abbey of Chaly, having an exquisite little chapel of 13th century in good preservation.

DESCRIPTION OF THE PLATES.

- PLATE I. Ground plan of church ; plan at the level of the galleries which surround
the nave and choir over the aisles at 1 in 500.
Transverse section of the choir „ 1 in 300.
Small round window from the gallery, and section of its mouldings . . . „ 1 in 25.
- PLATE II. Elevation of west façade „ 1 in 300.
Plans of tower and spire at A and B „ 1 in 100.
Moulding of jamb of west window, and arch mould, marked *a* on elevation.
Details of tower and spire, and mouldings of jambs and arches of its windows „ 1 in 25.
- PLATE III. Elevation and vertical section of the upper stories of the tower and spire . „ 1 in 100.
- PLATE IV. Elevation of central west portal „ 1 in 50.
Mouldings of jambs ; the arch mould is too much defaced to be made out . „ 1 in 25.
- PLATE V. Moulding pillars of transept and of choir taken at the north-east angles,
with the respond at angle of chapel indicated by A B on the ground plan : }
. pillar of gallery over choir, aisle, and its respond ; all with mouldings of } „ 1 in 25.
arches and ribs of groining laid on }
- PLATE VI. Elevation of lower stories of one bay of apse, and section across the line of
a chapel „ 1 in 100.
Mouldings of pillars of easternmost bay of north side of choir and aisles, at
the junction of apse, with responds of same ; and the arch moulds and
ribs of groining } „ 1 in 25.
Section of the first single shaft column of apse, and respond at the angle of
chapel with the arch moulds and ribs of vaulting }
Capitals and bases of columns „ 1 in 10.



Plans 1-500



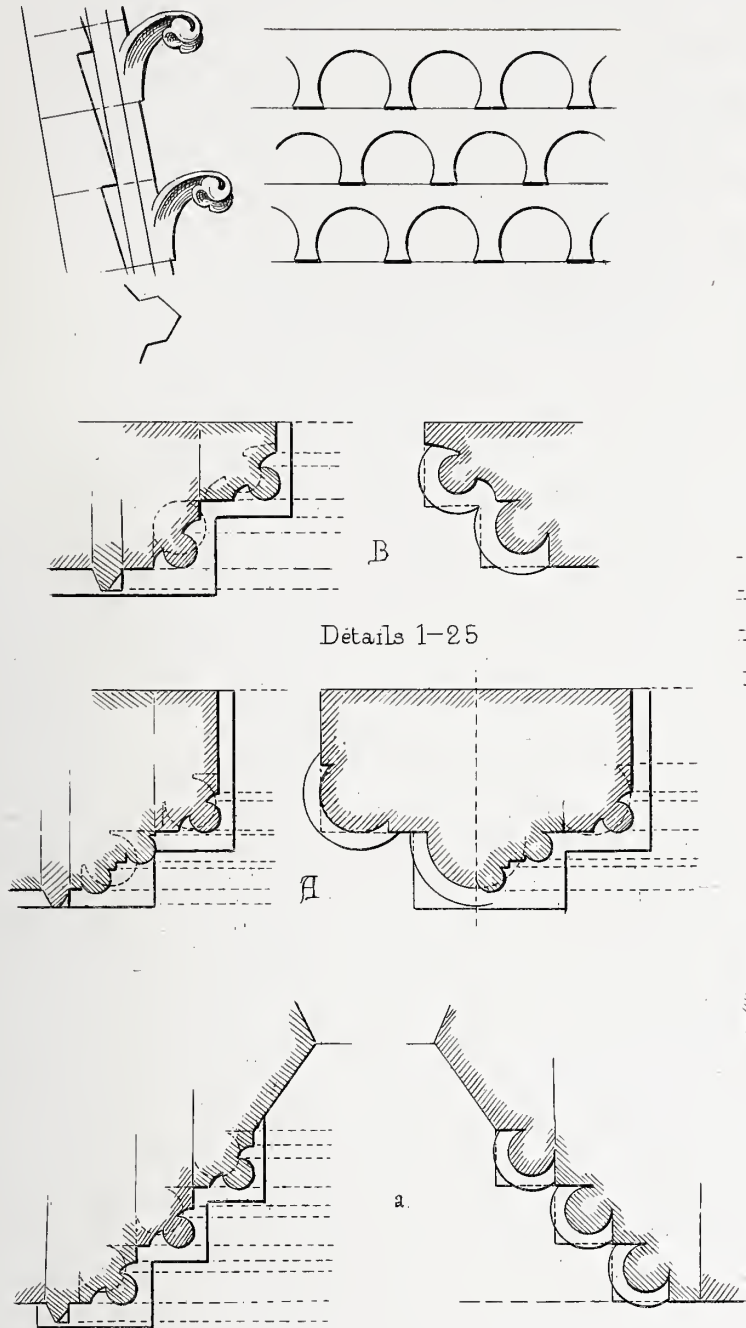
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1-300

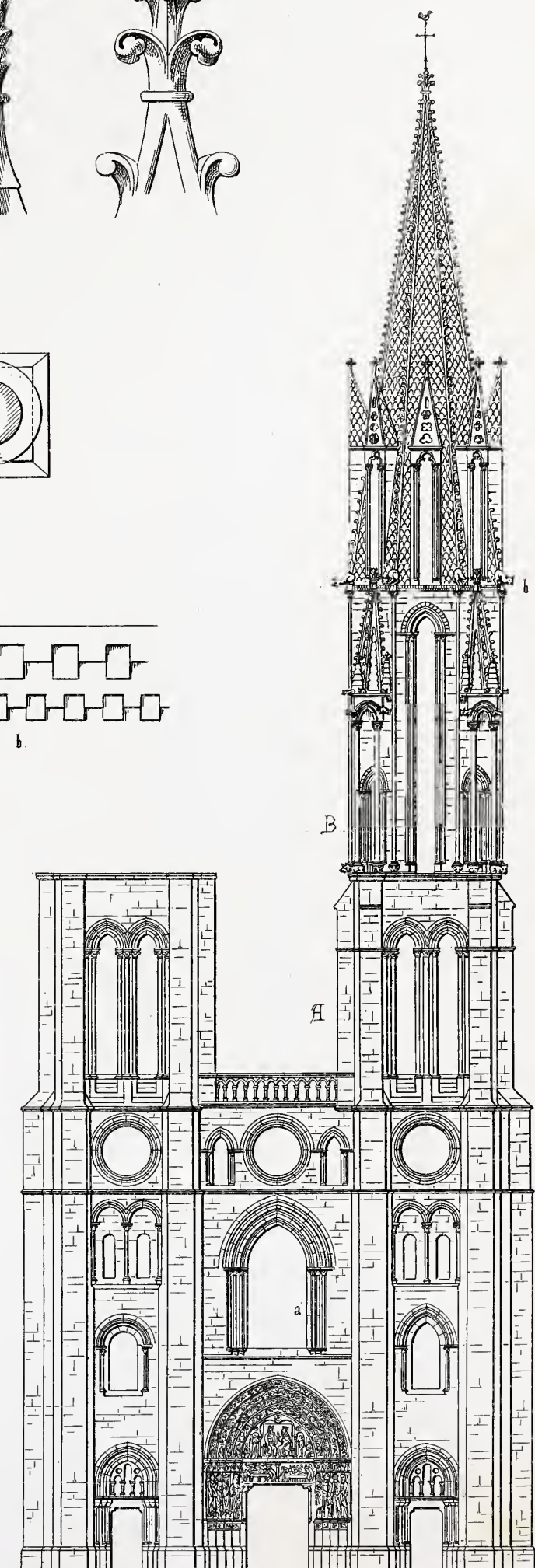
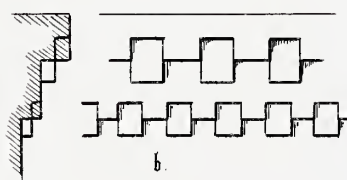
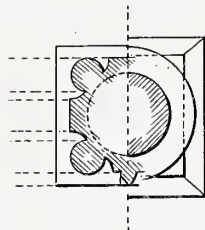
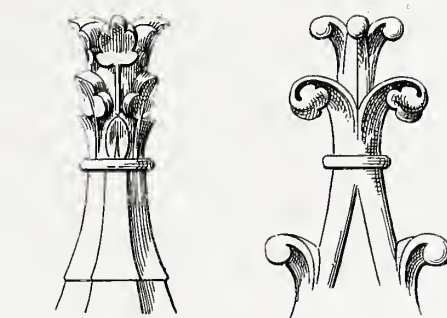
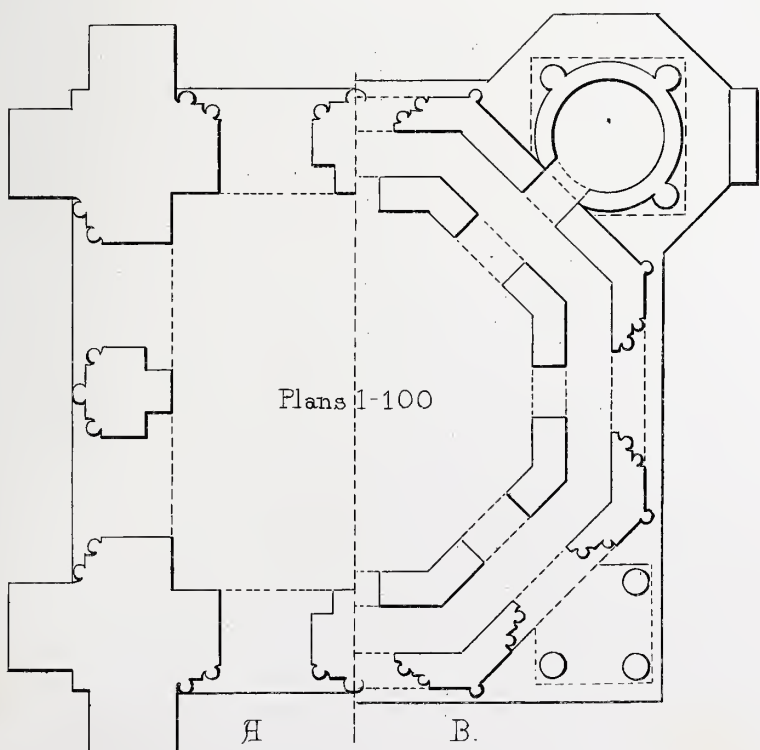
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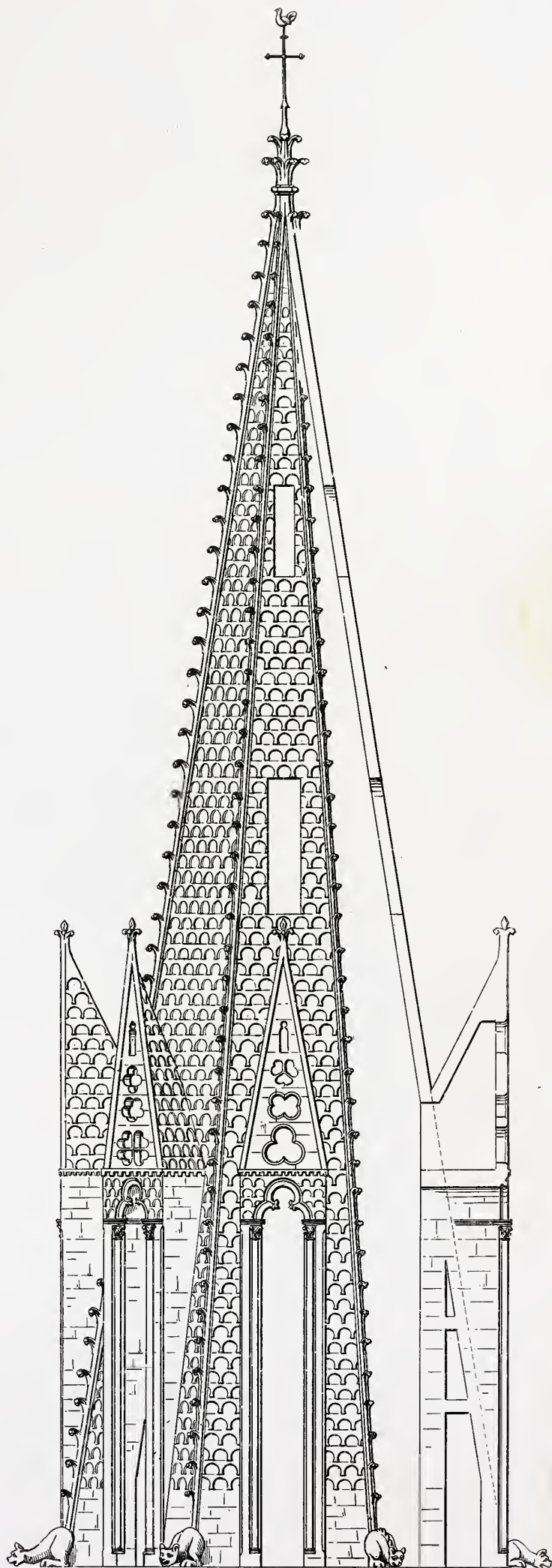
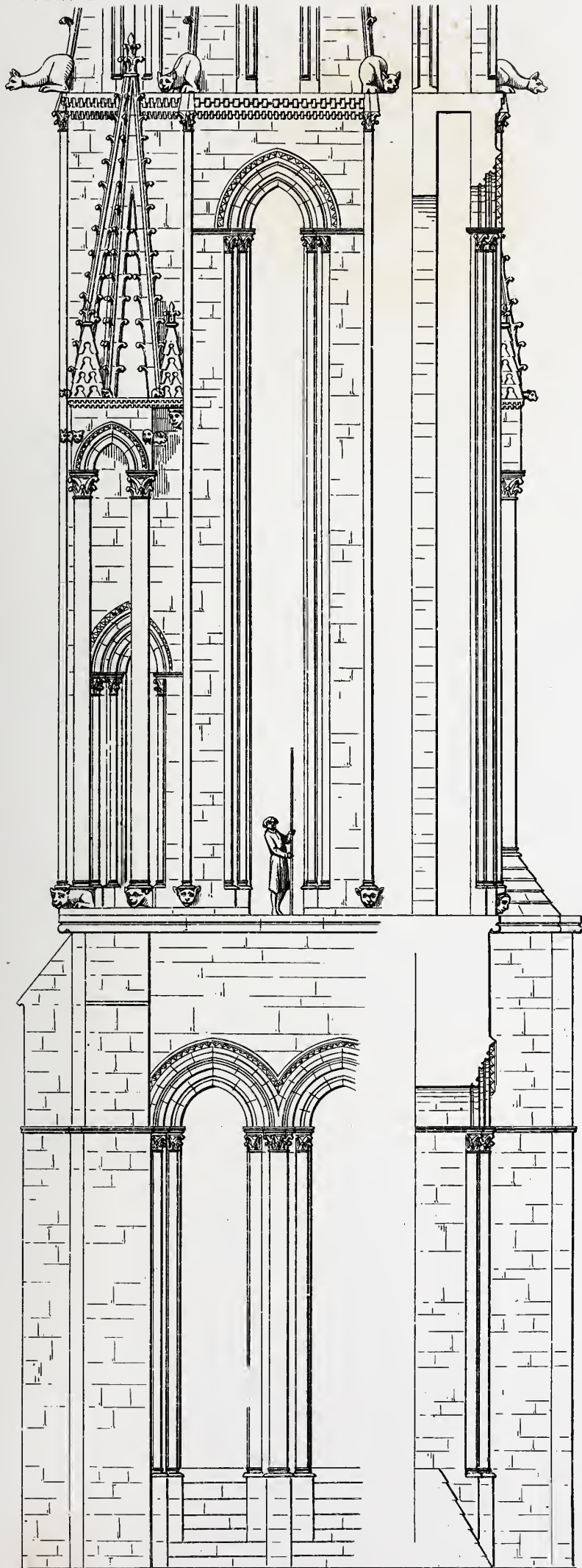
1-25

T. H. King, Archt Bruges

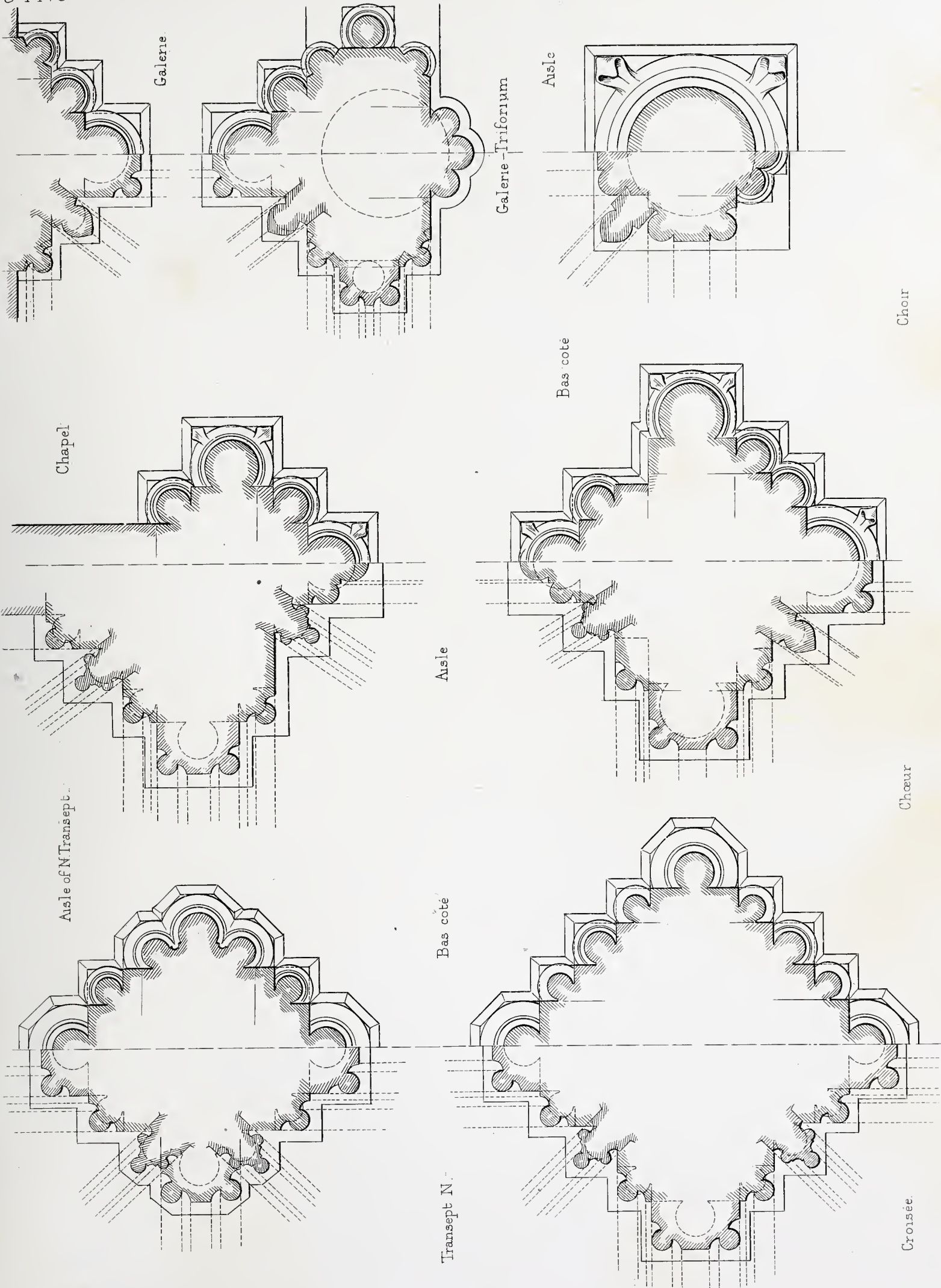


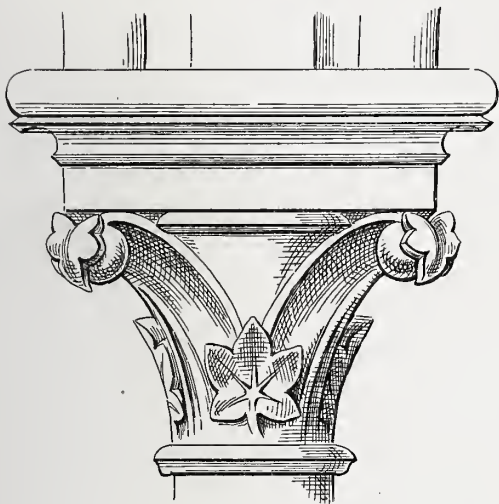
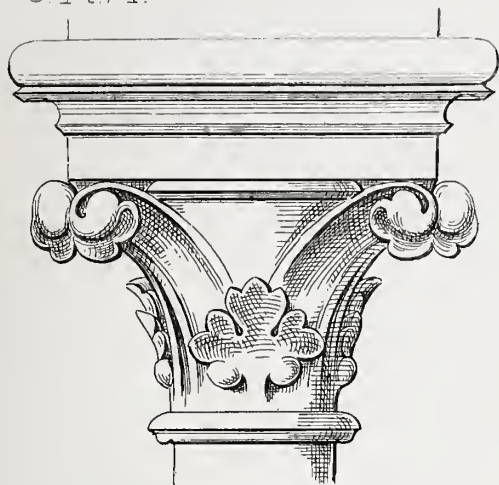
Détails 1-25



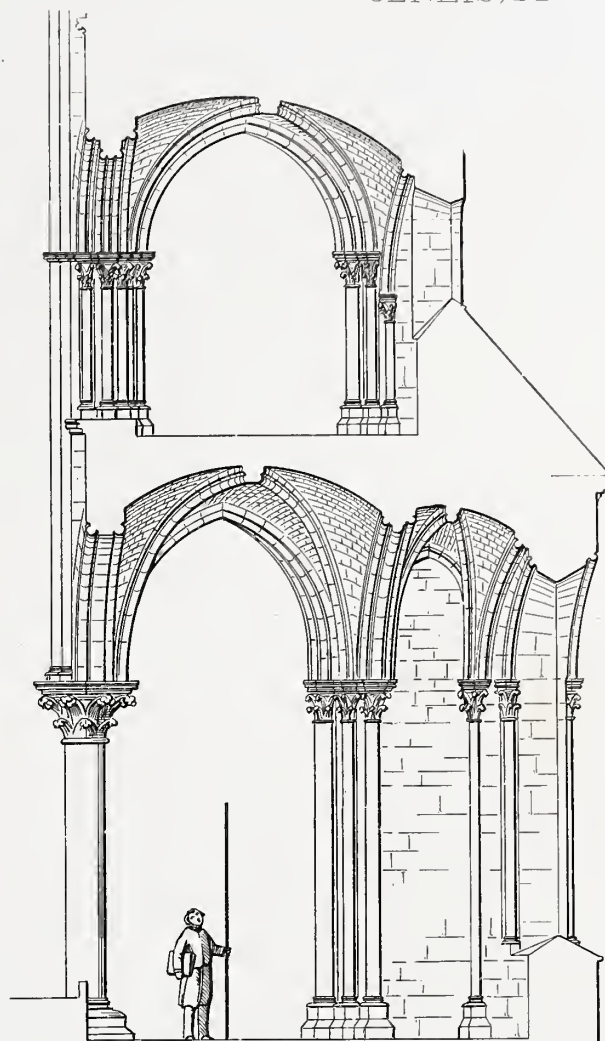
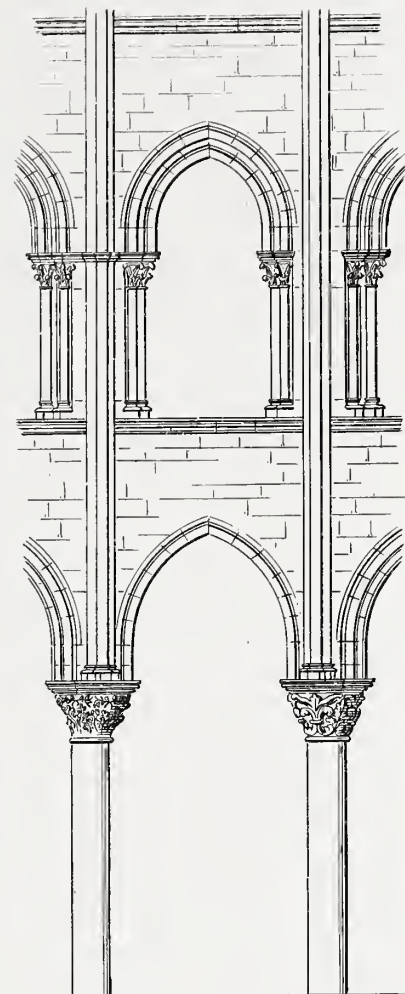




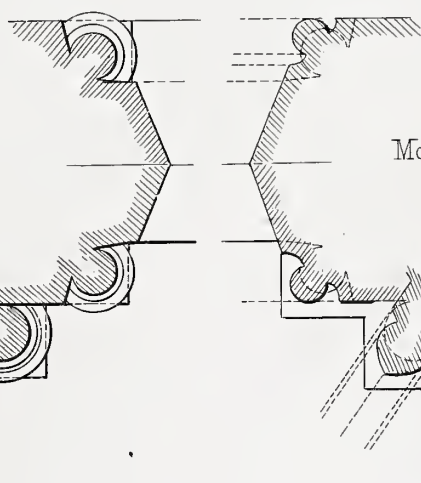
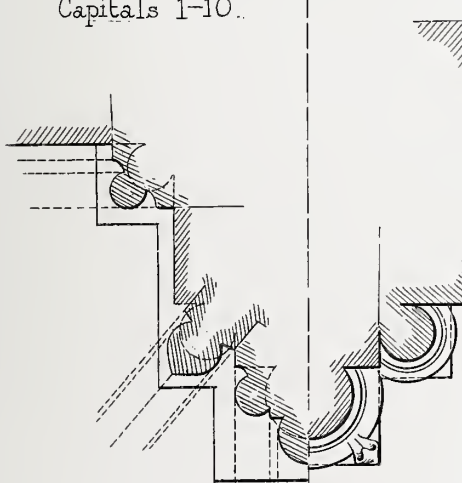




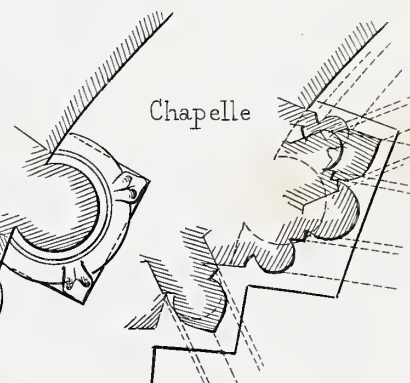
Capitals 1-10.



Scale 1-100



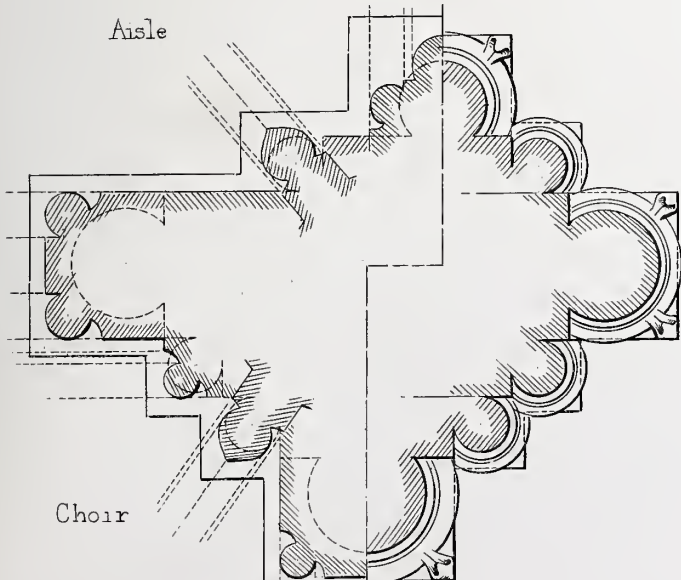
Mouldings 1-25



Chapelle

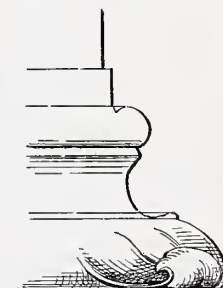
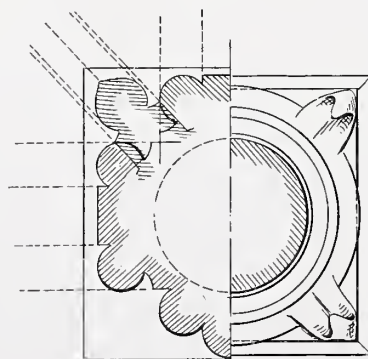
Aisle

Bas-Côté



Choir

Chœur



1-10

destructions of revolutionists and time, we see it pretty much as it was in the time of Francis I.

The fabric has of late been undergoing some necessary repairs and even restorations, but many years must elapse ere the ravages it has sustained be effaced, and the Cathedral restored to its ancient splendour.

Robert de Coucy appears to have laid the foundations of his Church with even more than usual precautions. The piers are carried up in large and selected materials, well jointed and set, and no settlement is anywhere perceptible. The vaults are solid, and skilfully supported by flying buttresses well proportioned, springing at a reasonable breadth, and from buttresses well based; nor do they present any fissure. Throughout the Church there are no settlements or deviations from the upright.

The whole plan is well conceived, and eminently answers to the instructions given to his architect by the noble founder; it was exactly, and even rapidly, executed up to the height of the vaults over the aisles from and including the choir down to the middle of the nave. The building had scarcely reached that point when it appears that from some cause or other the Archbishop and Canons determined to renounce carrying out the project in all its grandeur.

The plans of Robert de Coucy were not abandoned, they were only cut down; affording a proof that even in those days of luxury for architects they were occasionally called upon to modify their projects from circumstances.

An examination of the transverse section of the nave will satisfy any one that some alteration was made in the plans when the building had reached the height of the vaulting of the aisles: the external buttresses thus far will be seen to have a weight and dimension in nowise corresponding to the slight superstructure which receives the flying buttresses. We find the observation confirmed by the cutting of the stones, the two courses of which thus brought together do not at all correspond; and we conclude that a diminution of height was somewhat abruptly effected at the level of the triforium. On turning to the elevation of the north transept given on our fifth plate the same observation will be made. The upper stories of the towers do not altogether well correspond to the lower story; and the change of plan is found to take place exactly at this level. We have heard the remark made that the Church is wanting in breadth for its height; certainly, if what we have just said be found correct, the architect had the intention it should be still more lofty than it is, 125 feet—the breadth of the nave being in the clear forty-four feet, and, with the aisles, in all ninety-nine feet. The length of the Church in the interior is 453 feet.

In what manner Robert de Coucy intended to appropriate any extra height no document exists to enable us to form an opinion. Was a gallery over the aisles (as at St. Remi's, then just built) part of his project? All is doubt. Before leaving this subject we cannot help expressing an opinion that economy of funds can have had really nothing to do with this change or curtailment; there is not the smallest appearance of economy in the execution of the upper part of the works. The west front must have been built after the resolution was adopted, and neither this or the senseless, yet very elaborate and costly parapet of open work surmounting the nave, upwards of fourteen feet high, evidence the want of funds.

The parapet of the choir consists of a blind arcading; it calls for no remark. It is without pretence, and seems not out of place. The same, however, cannot be said of the

row of detached shafts and arcading which surrounds the choir chapels in place of a parapet. This decoration of the thirteenth century thrusts itself upon our notice, and obtains its importance only from its dimensions. It is altogether out of proportion for the chapels which it surmounts, rendering them insignificant. The examination of it fails to afford any clue to the motive the architect can have had in its erection, unless indeed it be possible that the materials had been prepared for the continuation of the Church in some feature forming part of what was suppressed from the plans, and that having the balustrade on his hands he turned it to account here.

The great west portal of Notre Dame de Rheims is one of the most complete and magnificent specimens of mediæval iconography—a work unsurpassed in any country or age for originality of design and excellence of execution. It comprises nearly 600 statues, many of which are of colossal size. The central doorway is specially dedicated in honour of the Blessed Virgin, the patroness of the Cathedral; her image occupies the transom, which divides the passage into two bays, and is a work of especial merit; the same may be said of the Last Judgment from the canopy of the doorway. The doorway opening to the north aisle is dedicated to God the Father; that of the south to God the Son. A complete account of the iconography of these porches would be a study of itself. Some details of it will be found in M. Gailhabaud's "L'Architecture du V au XVI siècle et les Arts qui en dependent;" in M. Viollet le Duc's "Dictionnaire de l'Architecture Française;" both works of very extraordinary research, and which should be found in the library of every admirer of mediæval art.

The northern entrance is of earlier date than the west, and is of greater interest to the practical student than its gorgeous companion. Less important naturally in its dimensions, and much earlier in character, to the true connoisseur in art it forms, with the lancets and rose above it, a special object for his attention at Rheims.

The tympanum of the centre door is carried up so far on the outside as to conceal from view the three lancets, which, with an arcading pierced with a like number of small round windows, and the great rose window above, form the *ensemble* of the north transept.

This is the part of the Cathedral to which he will recur again and again during his examination of the Church; it is by far the noblest feature in the whole design, and the sculpture which surrounds the lancet lights on the inside must be seen closely to be properly appreciated.

The interior of the Church contains a few objects of interest. All the stained glass (except the north rose window, which dates 1581,) is of the thirteenth century. The central window of the choir apse represents the Crucifixion and the Blessed Virgin seated in a panel beneath. The Archbishop kneeling, with Church in hand, and inscription Henricus is Henry of Braisne, Archbishop from 1227 to 1246.

The organ is placed in the north transept; it was built 1441 to 1471, but was irreparably spoiled in the seventeenth century. The clock occupies the corner of this transept, and is one of the oldest in existence, it will be found in Gailhabaud's work above referred to. A very nice piece of iron railing near bounds the approach to the archives of the chapter.

The floor of the nave was laid with a labyrinth, which has disappeared; so have all the old sepulchral slabs belonging to the Church, and all but two tombs of the fourteenth century work.

The Church possesses eight pieces of tapestry, given by Archbishop de Lauencourt, 1530, two of 1570 by Archbishop Cardinal of Lorraine, eighteen of 1640, by Henry de Lorraine, Archbishop.

In a Chapel of the south transept is the Tomb of Libergier, architect of the Church of St. Nicaise, in Rheims, which was removed here when that Church was destroyed; he died 1229.

In the south aisle the marble sarcophagus of Jovinus, a Roman soldier, c. 370, also brought from St. Nicaise. Jovinus was prefect of Rheims, but although he was a Christian, no symbol of his faith appears on this monument. It had possibly been prepared for him previous to his conversion. When Otho III. A.D. 997, opened the tomb of Charlemagne, after his canonization, the Emperor was found sitting vested in his robes, his feet reposing in the antique sarcophagus yet shown in the Church at Aix-la-Chapelle. The Archbishops of the Church, as Metropolitans of France, possess the privilege of consecrating the Kings of France; twenty-six Kings from Philippe Auguste to Charles X. were anointed here.

The Chapel of the Archiepiscopal Palace exists among the remains of buildings on the south side of the Church. The plan of the crypt underneath it will be found on the first plate connected by the intervening buildings with the ground plan of the Cathedral. The plan of the upper Chapel, with its sections and details, are on our ninth plate.

The crypt is supposed by Mr. Didron to have been built by one Master Adams, whose tomb was found in 1642 between the buttresses of the Cathedral and the Chapel; the upper Chapel he suggests as perhaps the work of Libergier.

It is well worthy attention, capable of containing about 250 persons. The buttresses are brought to the inside in the same manner as on a much larger scale we have seen done in the Church of the Dominicans at Ghent given in our third volume.

It is unusually complete and full, perhaps rather too much divided for its size, but a very charming and interesting study; though, as a model of a palatial Chapel, we should feel inclined to give the preference to the much-disfigured and too little-known Chapel in the palace of St. Germain en Laye, near Paris.

The Church of St. Remi, to which we have devoted the remainder of our pages of Rheims, is one of those monuments without which no work would be complete, and which must command notice of students in all ages.

Its origin was a chapel under the dedication of St. Christopher, then without the walls of the city; much resorted to by the Christians in the time of St. Remigius, who was, on his death in 533, buried there. It became illustrious by the miracles wrought at his tomb, and was then thought worthy of reconstruction on a more important scale, and a body of Clergy was nominated to assure the continual celebration of divine worship within its walls. St. Gregory of Tours mentions Epiphanius, Abbot of St. Remi, in the time of Ægidius, Archbishop.

A second Church was built about the year 600, probably in the time of Somnatius, Archbishop, who is said to have transferred the body of St. Remi to a crypt behind the new altar.

The famous Turperi gave the Church to religious, about 753, but of what rule does not clearly appear. In 852, Hensemar I., who had been Abbot of the house from 845, dedicated a new Church, and he lived till 882. The Benedictines held it in 925.

In 1005 the Church was in ruins, and Airard, Abbot of the house, commenced

its reconstruction. Theodoric, who succeeded him, began on a more extended scale, which Herimar had the satisfaction to complete. It was dedicated in 1049, by Pope Leo IX. the Archbishop of Rheims, Lyons, Besançon, and Treves, and other Bishops, assisting at the ceremony. Peter II. translated to the Church in 1160, restored the tower and roof.

The nave is probably all that remains of the Church dedicated by St. Leo, and it must have been about the time of the last-named Abbot that the choir, as seen at present, was built. This is one of the most interesting for study in France, and may be usefully compared with that finished by Hilduard in 1165 for the Abbey of St Peter at Chartres. The south transept was remodelled in the Flamboyant style in 1506. The Church is 350 feet long, and remarkable for its elegant proportions, and its soundness of design and construction.

The Abbey of St. Remi, illustrious by being the resting-place of the Apostle of the Franks, and the patronage of Clovis and Clotilda, became a favourite place of sepulture for the noble of many generations. The remains of Carlomann, son of Pepin, and brother of Charlemagne, rested on the right side of the shrine of St. Remigius. Frederunna, queen and wife of Charles the Simple, was buried near the steps of the sanctuary. The effigies of Lewis IV. and Lotharius stood near the entrance of the choir. Gerberge, wife of Lewis IV. was buried within the choir. Ranegold, first Count of *Rociaci*, lay near the tomb of Gerberge Albrada, his wife, a daughter of Lewis and Gerberge. Within these sacred precincts the following also found resting places:—Boso Rudolph, the king's brother, killed in the attack on St. Quintin, in 935; Hugo, son of Count Roger, who gave the vale of *Rudogines* to the Church; Burchard, an English knight, who died at Rheims in 1060, on his way to Rome, for the solace of whose soul his father gave to the monks of St. Remi a property in the diocese of Chester; Walter Radulf, son of Count of Crispiensis; Henry of Orleans, Marquis of Rotelin, Governor of Rheims, whose wife in 1653 built an altar near the shrine of St. Remi; John, Abbot of Mount St. John; and many others. The Church was extremely injured in the Revolution of 1793, when the remains of Carlomann, Louis d'Outremer, Lothaire, and twenty Bishops, were torn up and destroyed.

Among the treasures of this Church was preserved the Sainte Ampoule, a small vial said to have been brought to St. Remi by a dove from heaven (in 496) when he was about to baptize Clovis, who, yielding to the solicitations of his queen Clotilda, and in fulfilment of a vow made before the battle of Zulpich, had been induced to accept the Christian faith. This vial was employed at the coronation of the Kings of France, being carried for that purpose with great solemnity to the Cathedral. A fragment is said to have been saved when the relics were dispersed, and was produced at the coronation of Charles X.

Our notice of St. Remi would be incomplete without mention of the tomb of the Saint. It was erected by the Cardinal Abbot de Lenoncourt, about 1553, escaped the fury of the Revolutionists, and was sumptuously reconstructed at the charge of a private individual in 1803. The canopy is supported by twelve statues in white marble, representing the twelve peers of France, to whom Turpin gave so much fame; six are ecclesiastics, the prelates of Rheims, Laon, Langres, Beavais, Chalons, and Noyon; six are secular princes, the Dukes of Burgundy, Normandy, and Aquitaine, and the Counts Flanders, Champagne, and Toulouse.

The only thing that can be said of the style is that it is such as suited the tastes and generally prevailed at the time of its construction.

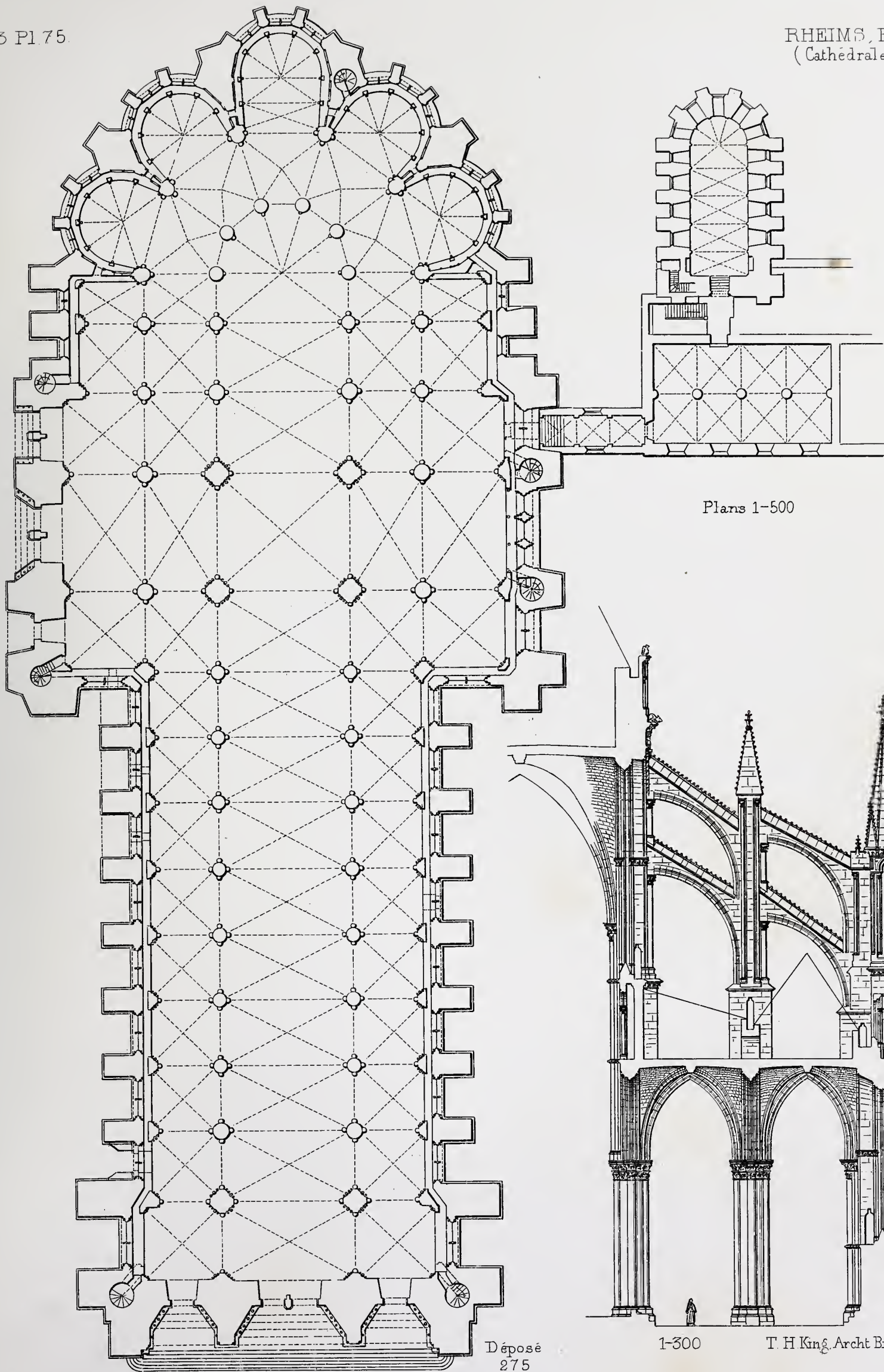
Near to St. Remi stood formerly the Abbey of St. Nicaise, the first stone of which was laid by Henry of Braisne, Archbishop, in 1229. Hugues Libergier was the architect of this wonderful work, so justly regretted. Some views of it remain, by which the extent of our loss may be seen. It had two towers and spires, 250 French feet high; the Church measured 300 in length, and was 135 wide across transept, and 95 to the vaulting. The infamous Santerre, general of the Garde Nationale at Paris, on the 21st January, 1793, bought it, and had it pulled down.

DESCRIPTION OF THE PLATES.

- PLATE I. Plan of the Cathedral and of the crypt of the chapel adjoining it belonging to the Archbishop's palace at 1 in 500.
Transverse section of the choir and its aisles, and lateral chapels „ 1 in 300.
- PLATE II. Transverse section of the nave.
Exterior and interior elevations of two bays of same „ 1 in 300.
- PLATE III. Section of upper part of aisle of nave, showing the abutments and a lateral elevation of flying buttress „ 1 in 100.
Details of finial of pinnacle, and a section of flying buttress „ 1 in 25.
- PLATE IV. Further details of buttress in elevation (shortened in height, and sectional plans showing its mouldings). „ 1 in 25.
- PLATE V. Elevation of north transept „ 1 in 300.
Details of lancet and triforium arcade windows from the interior of same, with vertical sections showing mouldings „ 1 in 100.
Further details and mouldings of the jambs „ 1 in 25.
- PLATE VI. Elevation of quadrant of rose window from north transept, with vertical section showing mouldings „ 1 in 25.
Details of foliage from moulding of the same „ 1 in 5.
- PLATE VII. Mouldings of pillar of nave, with respond of aisle and of window-jambs, the mouldings of arches and groining being set to the pillars and respond . } „ 1 in 25.
Mouldings of shafts and arches of triforium, and mouldings of clerestory windows and of ribs of great vault, being successive stages of same pile . }
- PLATE VIII. Exterior and interior elevations, and vertical section of one bay of one of the chapels of the choir „ 1 in 100.
Section of pier forming an angle of the chapels at the level of the windows showing the ribs of the vaulting; mouldings of the shafts and arches of arcading of the chapels „ 1 in 25.
Profile of stringcourse under the window-sills inside „ 1 in 5.
Profiles and detail of the foliated cornice under the parapet „ 1 in 10.

- PLATE IX. Plan of Archbishop's palace chapel „ 1 in 500.
 Transverse and longitudinal sections of same „ 1 in 300.
 Interior elevation and vertical section of one bay of same „ 1 in 100.
 One pier of side and one of angle of apse, with mouldings of shafts and win-
 dow-jambs and arches, and vaulting ribs „ 1 in 25.
 Stringcourse from under the windows inside, and cornice under eaves of roof „ 1 in 10.
 Plinth and bases of shafts „ 1 in 5.
- PLATE X. Ground-plan of Church of St. Remi.
 Part of plan of same at level of the galleries which surround the church
 above the aisles „ 1 in 500.
- PLATE XI. Transverse section of nave ; interior elevation of three bays of same . . . „ 1 in 300.
 Profile elevation of one pillar of nave ; section of mouldings of same and of
 an arch of the nave, also of the shafting in the nave, and of the vaulting
 rib of the aisle „ 1 in 25.
 Elevation of capital of same towards the nave „ 2 in 25.
- PLATE XII. Elevation of the second bay of apse, with a chapel, and section across the
 aisle and gallery looking towards the chapel.
 Longitudinal section of the centre chapel, showing its north side „ 1 in 100.
- PLATE XIII. Transverse section of the choir and its aisles, showing the gallery over the
 aisles, and lateral elevation of one of the abutments and flying buttress . „ 1 in 100.
- PLATE XIV. Elevation of one bay of interior of choir „ 1 in 100.
 Section of pillars, arch mouldings, and ribs of groining ; A, at the level of
 the nave ; B, at the level of the gallery over the aisle ; C, at the level of
 triforium ; with clerestory window-jambs, and moulding of ribs of great
 vault ; profile of cornice under eaves of the choir roof all at 1 in 25.



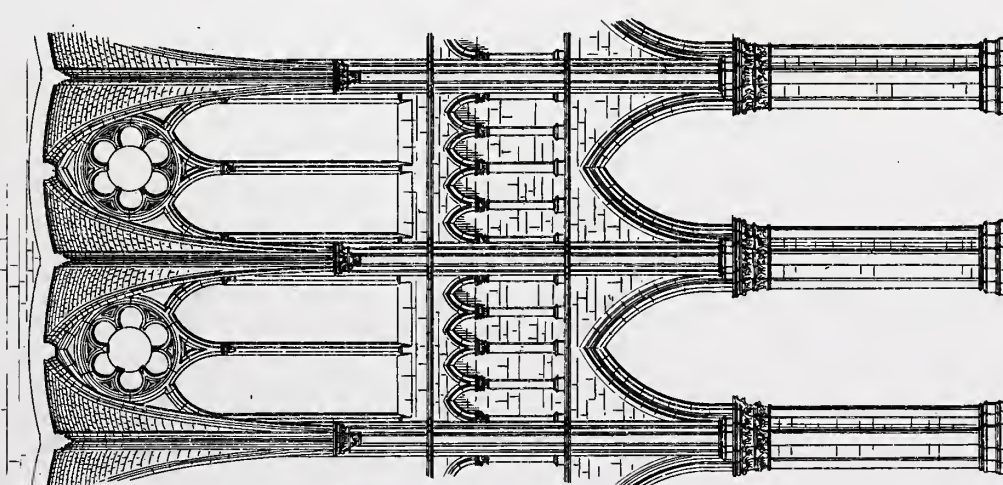
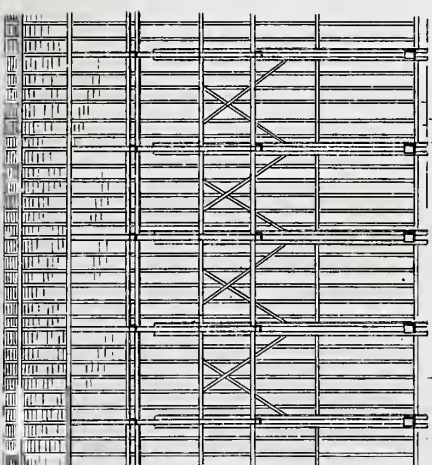
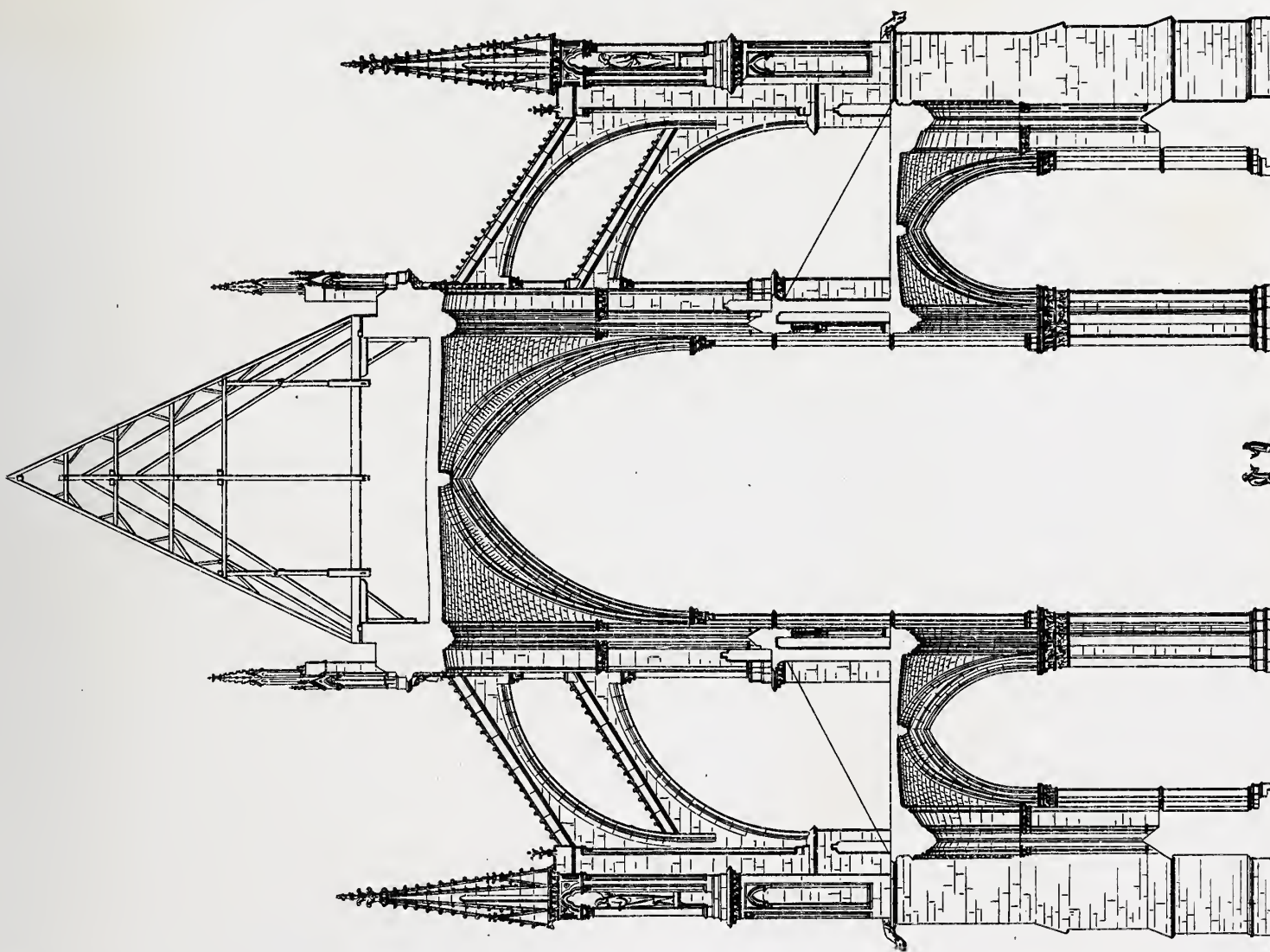
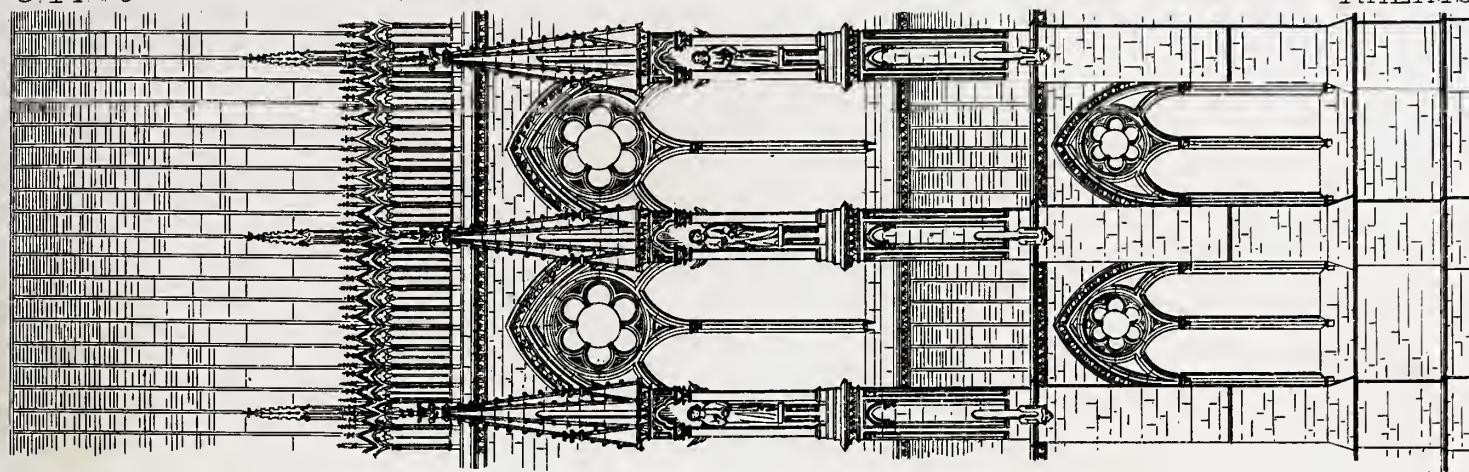


Plans 1-500

Déposé
275

1-300

T. H. King, Archt Bruges



6^m Mètres
20^{ft} Feet

50

40

30

20

10

5

1

6^m Mètres
20^{ft} Feet

50

40

30

20

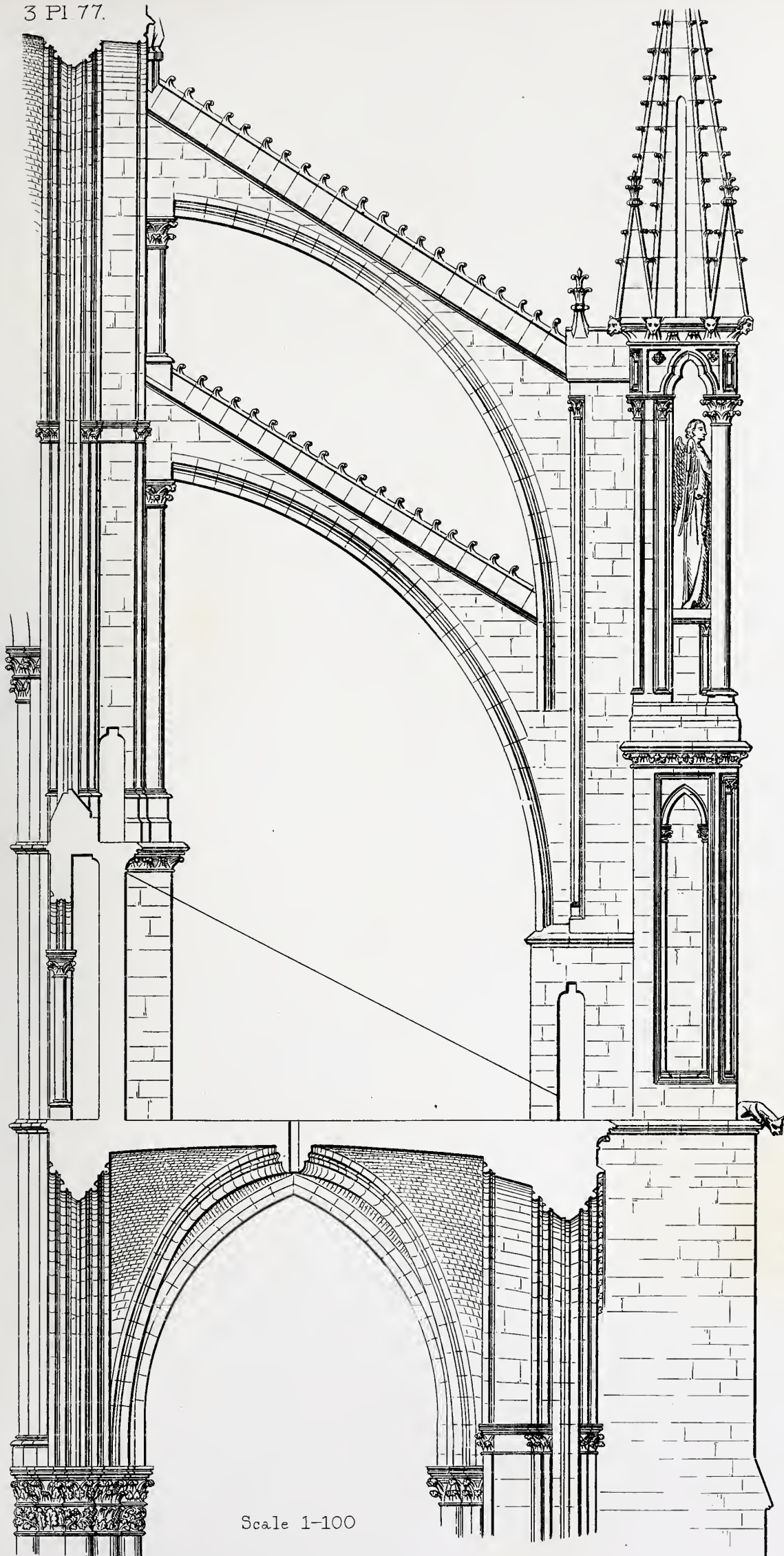
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5

1

1/300

Coupes et Elevation

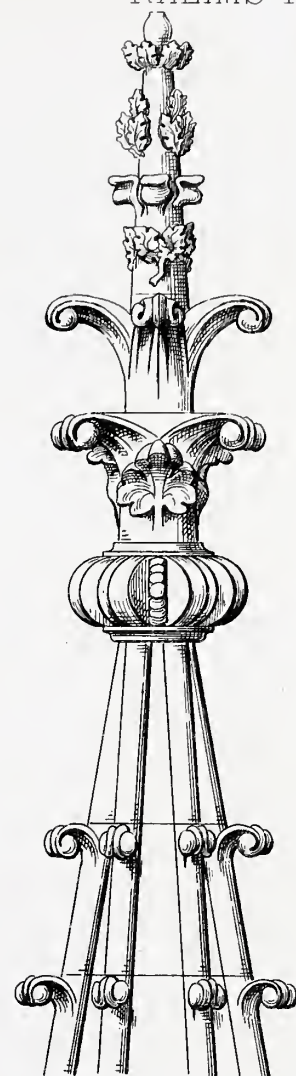


Scale 1-100

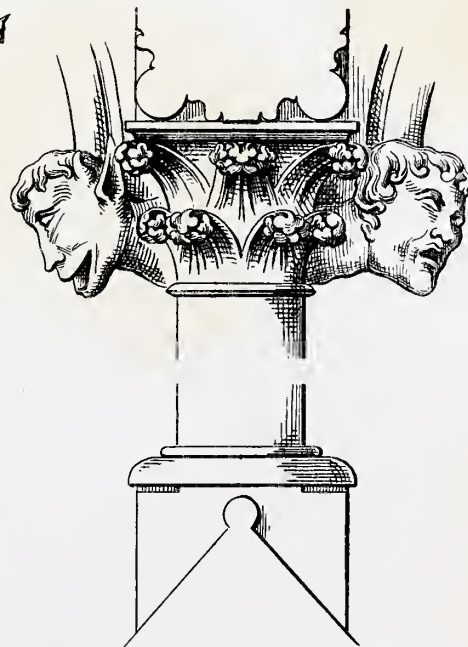
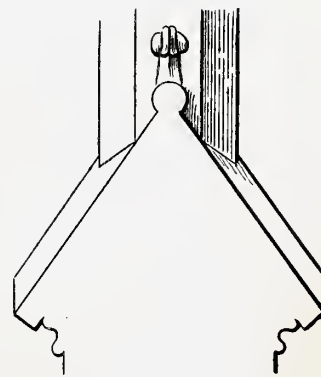
London Bell & Daldy 1858

Déposé
277.

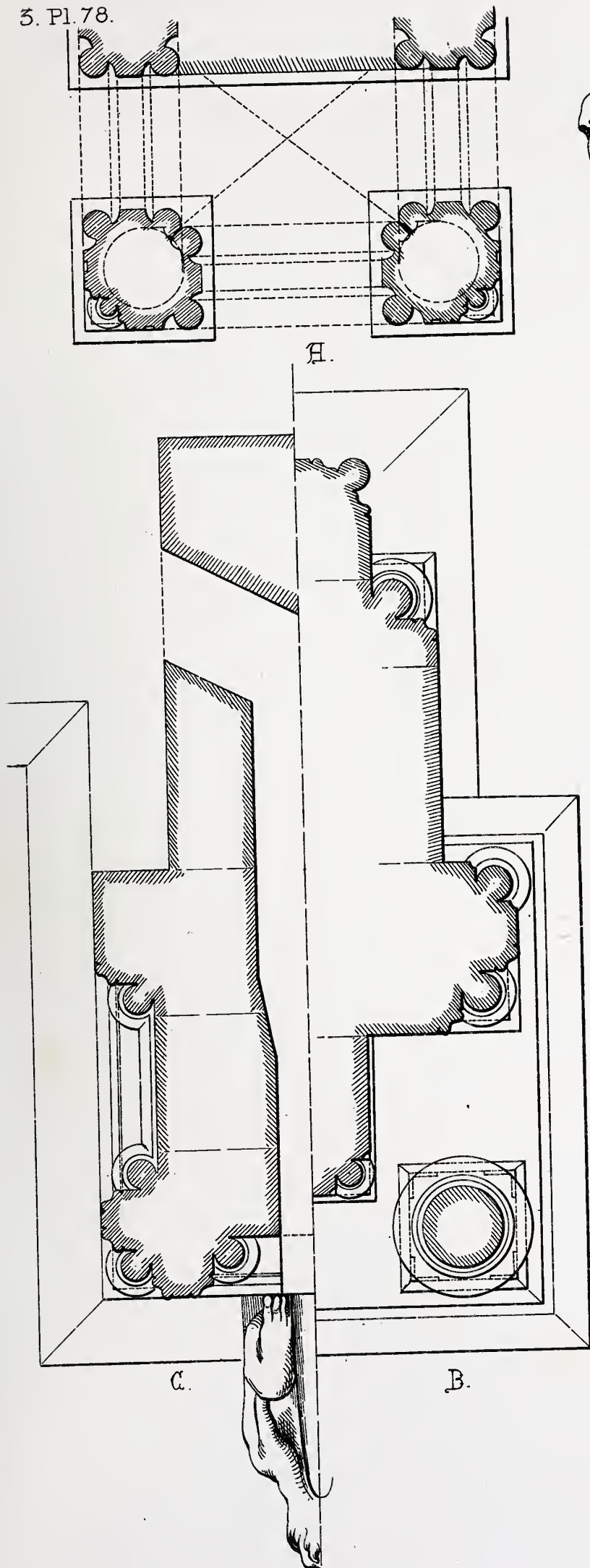
Imp. de l'Union, 30, rue d'Angoulême, Paris.



1-25



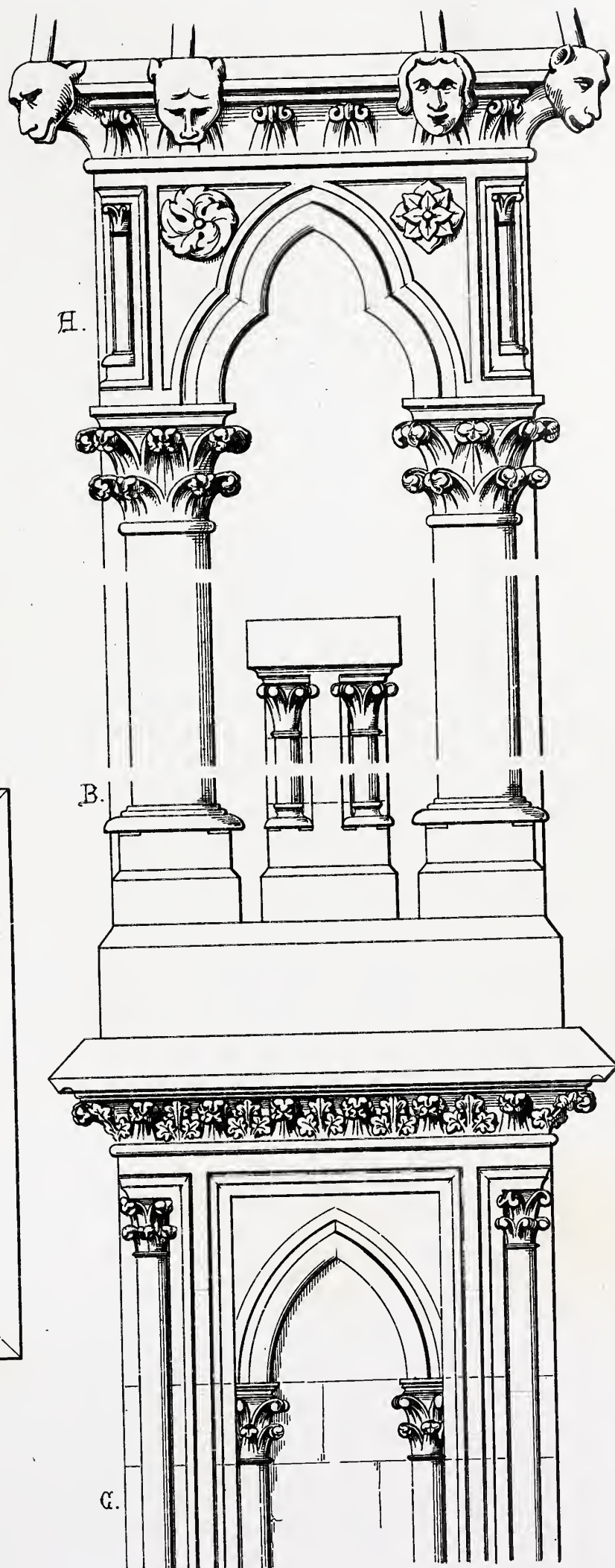
T. H. King Archt Bruges



London Bell & Daldy 1858.

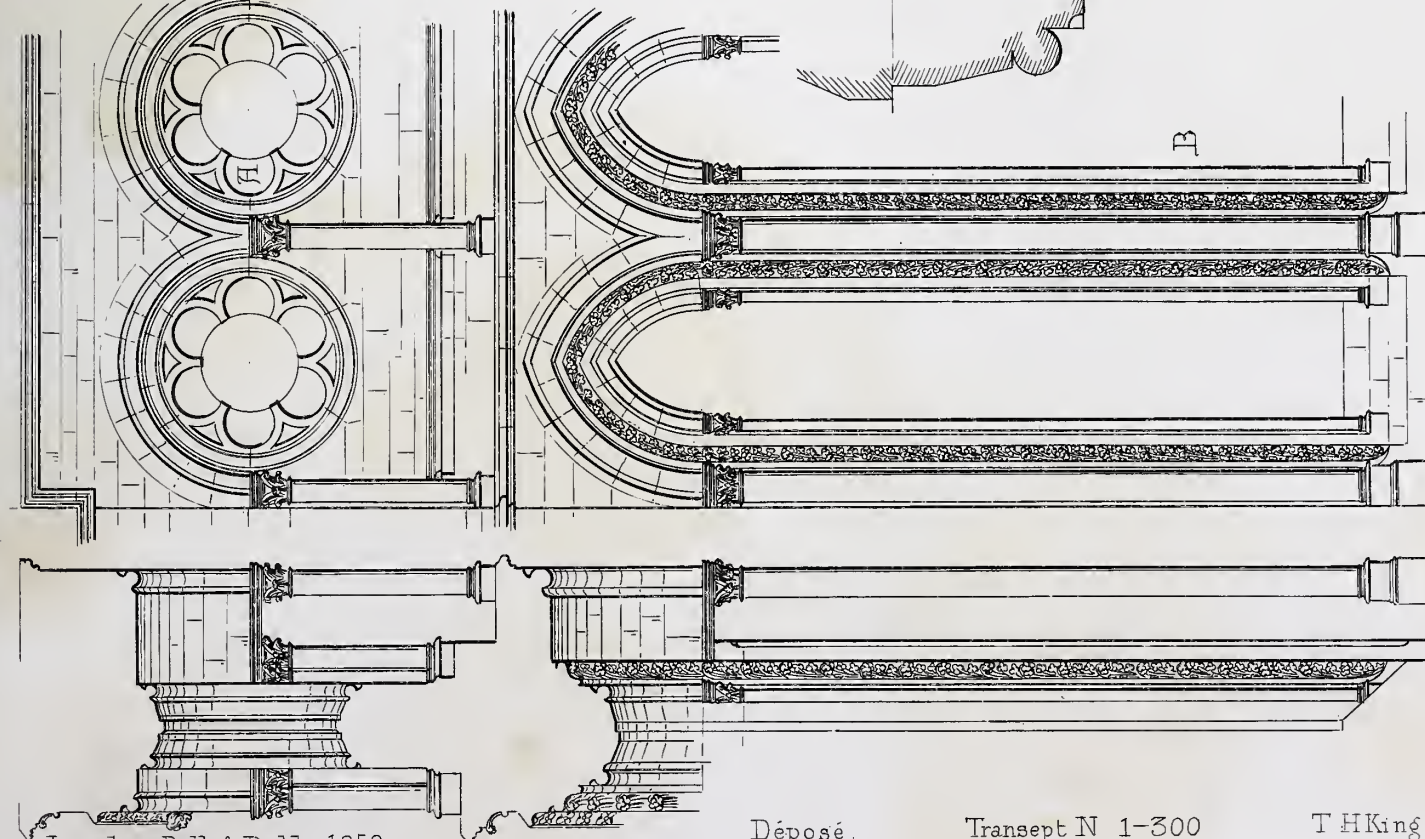
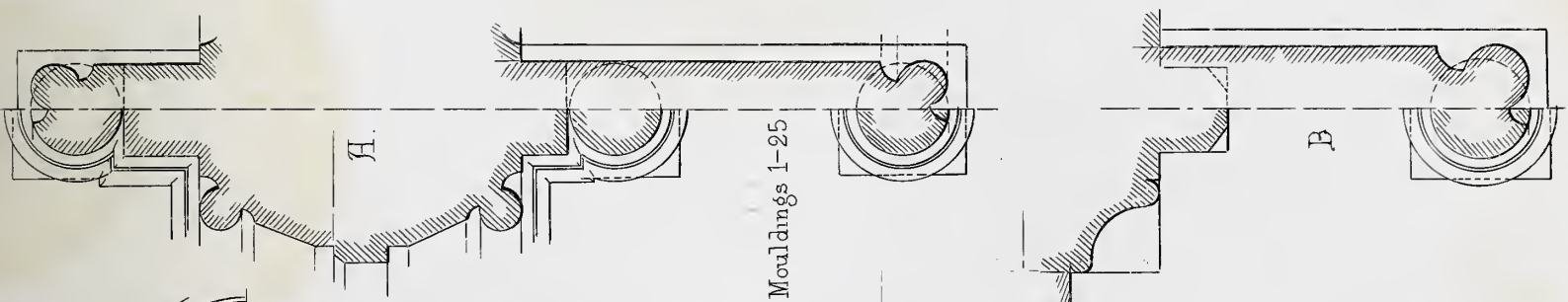
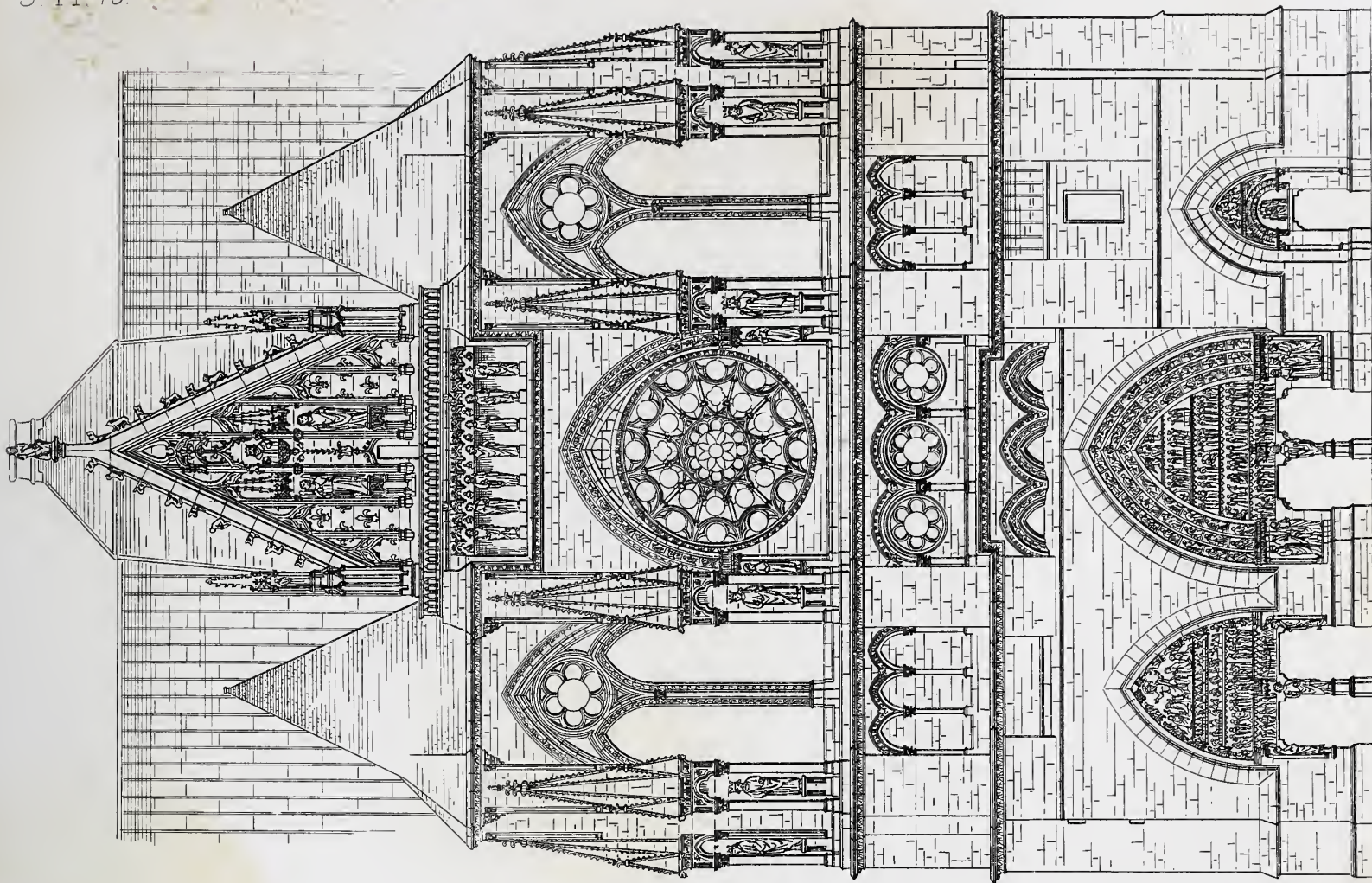
Echelle 1-25

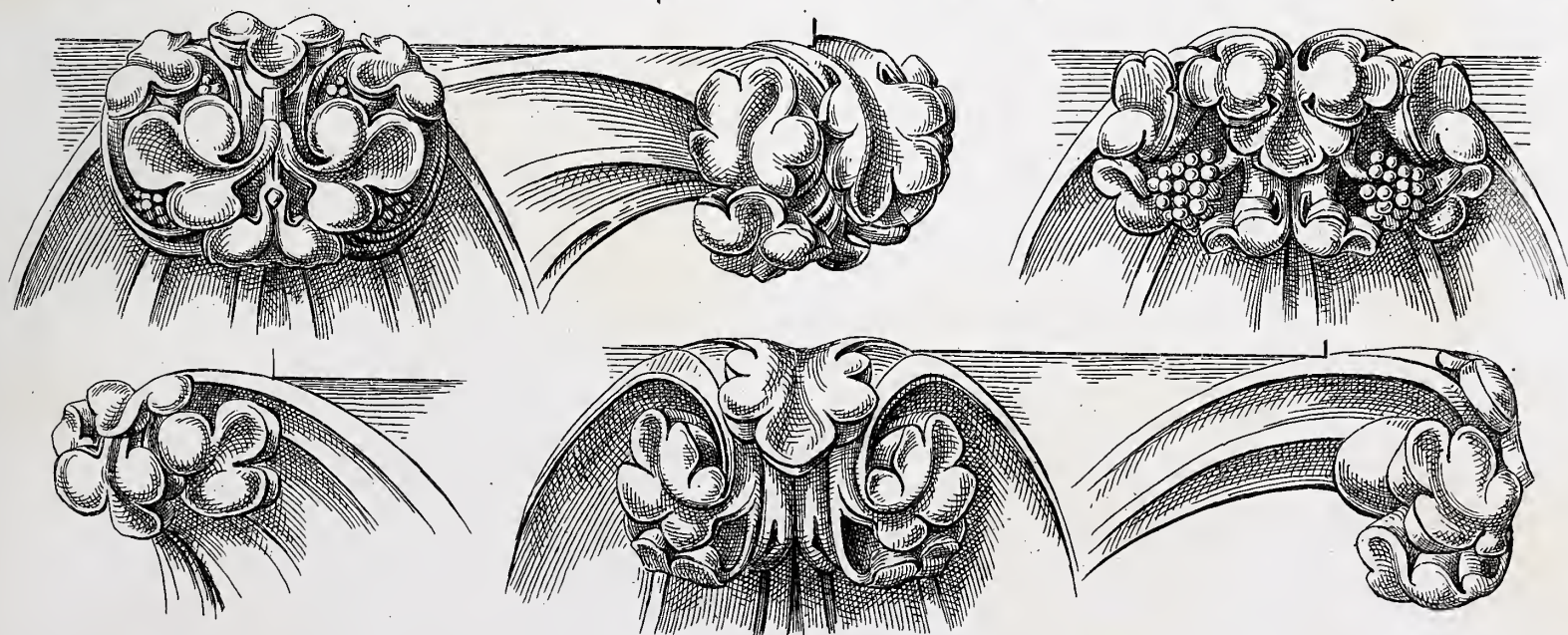
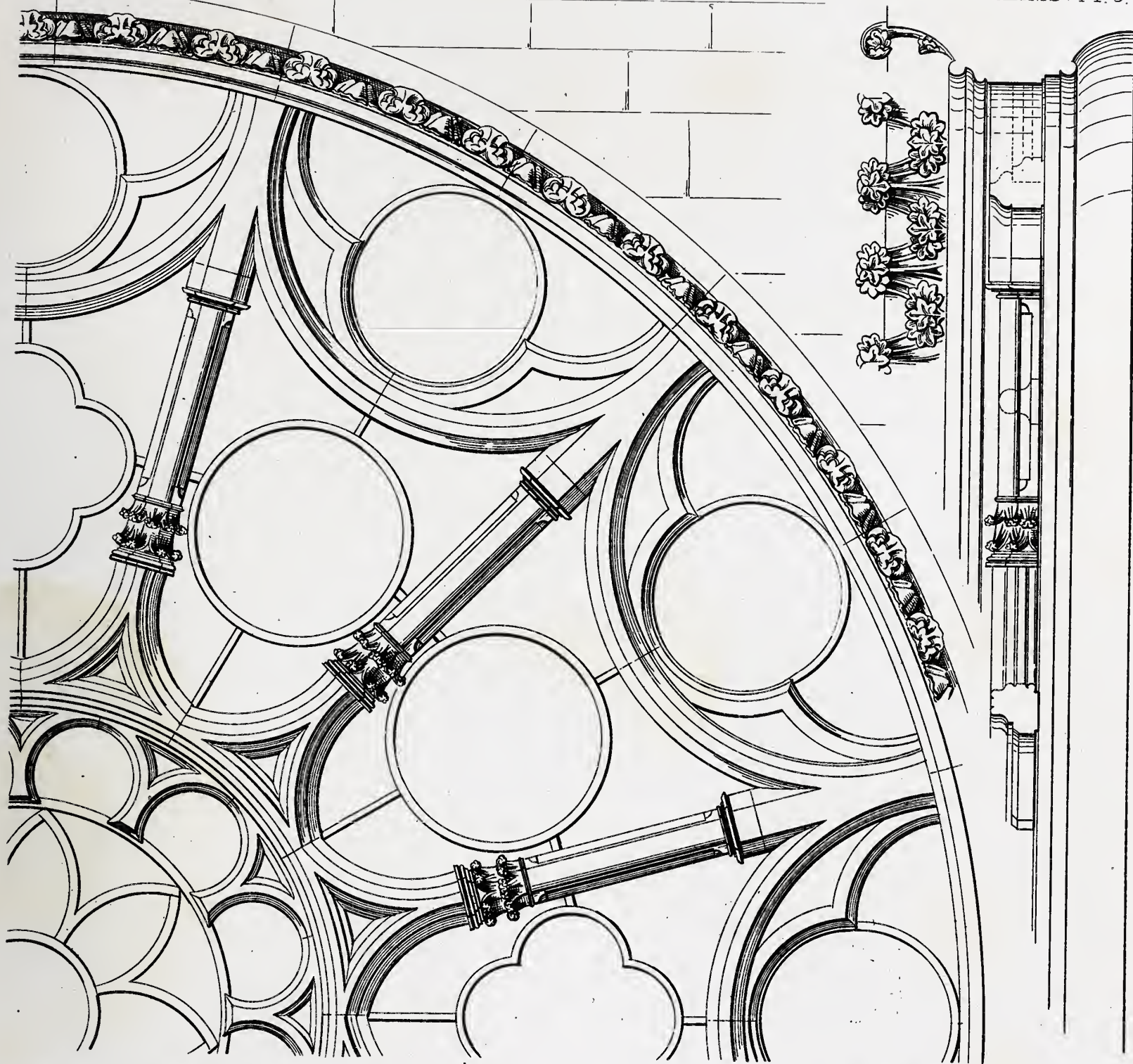
Déposé
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Scale 1-25

T. H. King Archt, Bruges





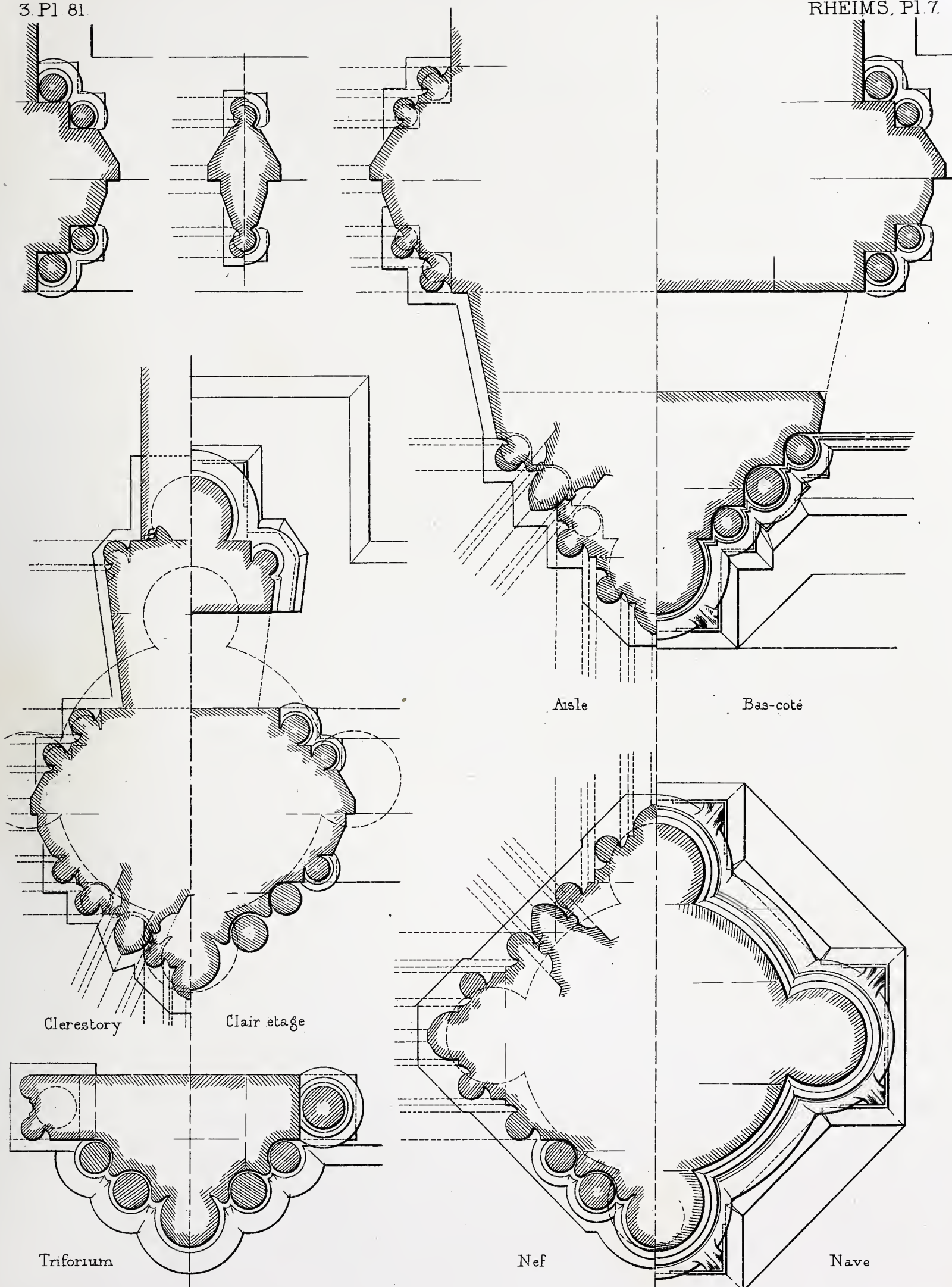
London Bell & Daldy 1858

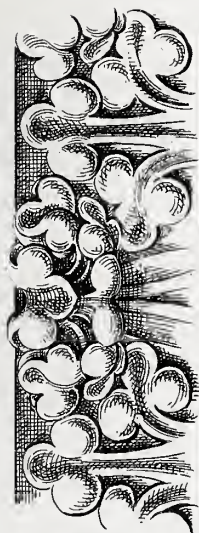
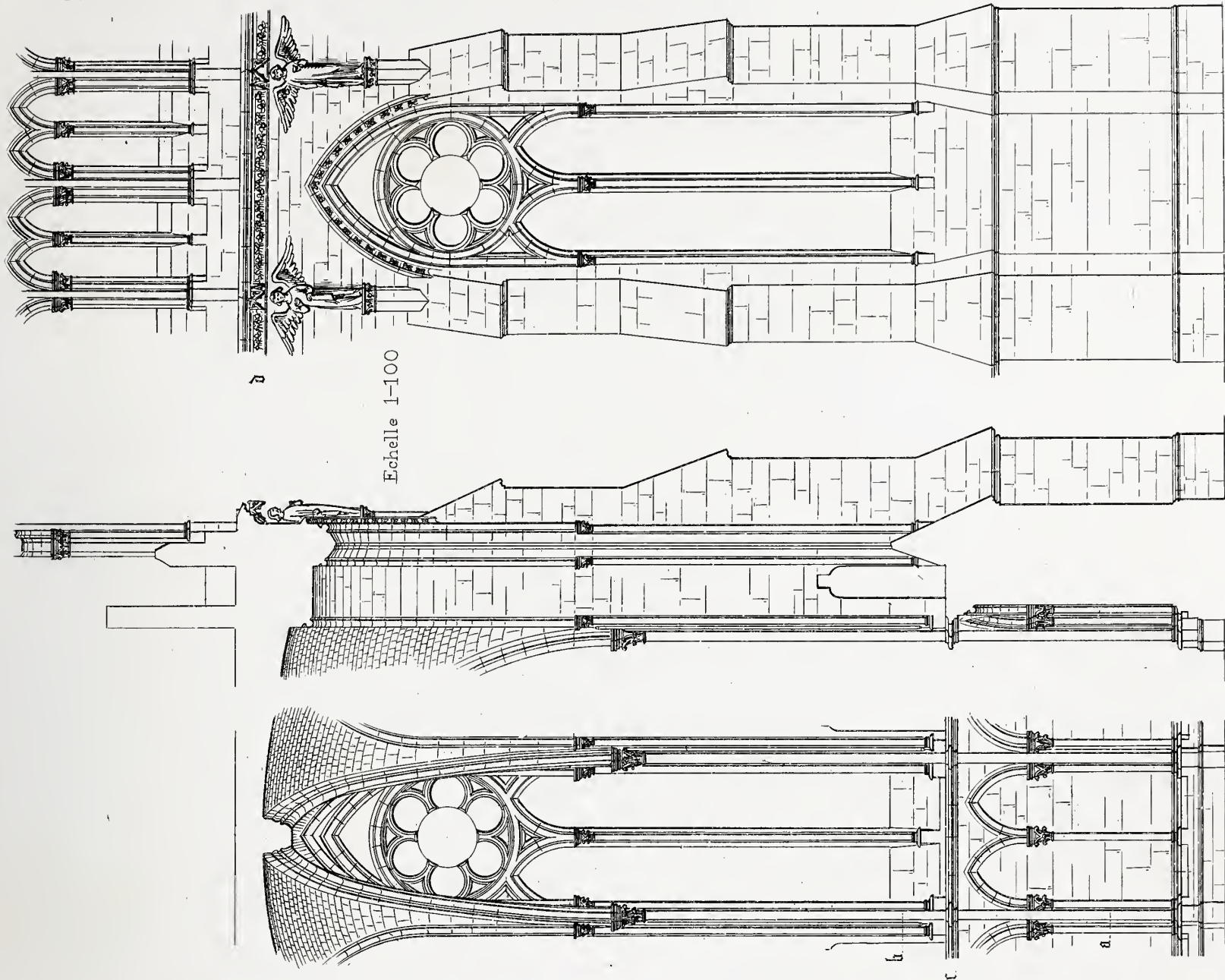
Window 1-25

Déposé
280

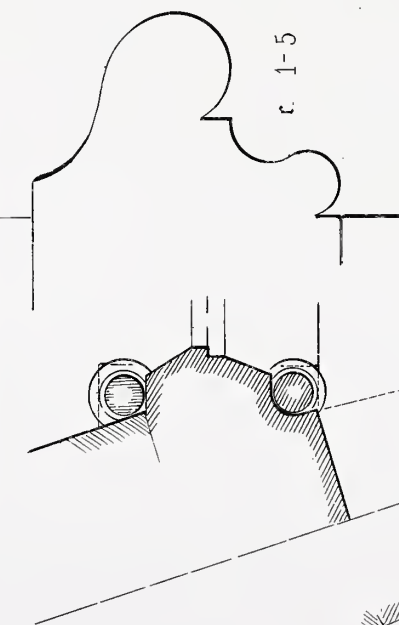
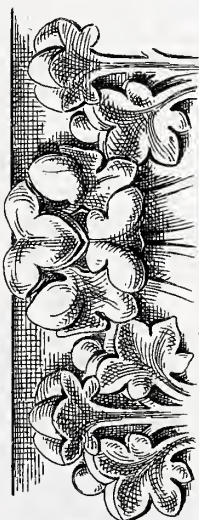
Détails 1-5

T H King Archt Bruges

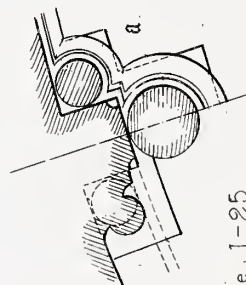




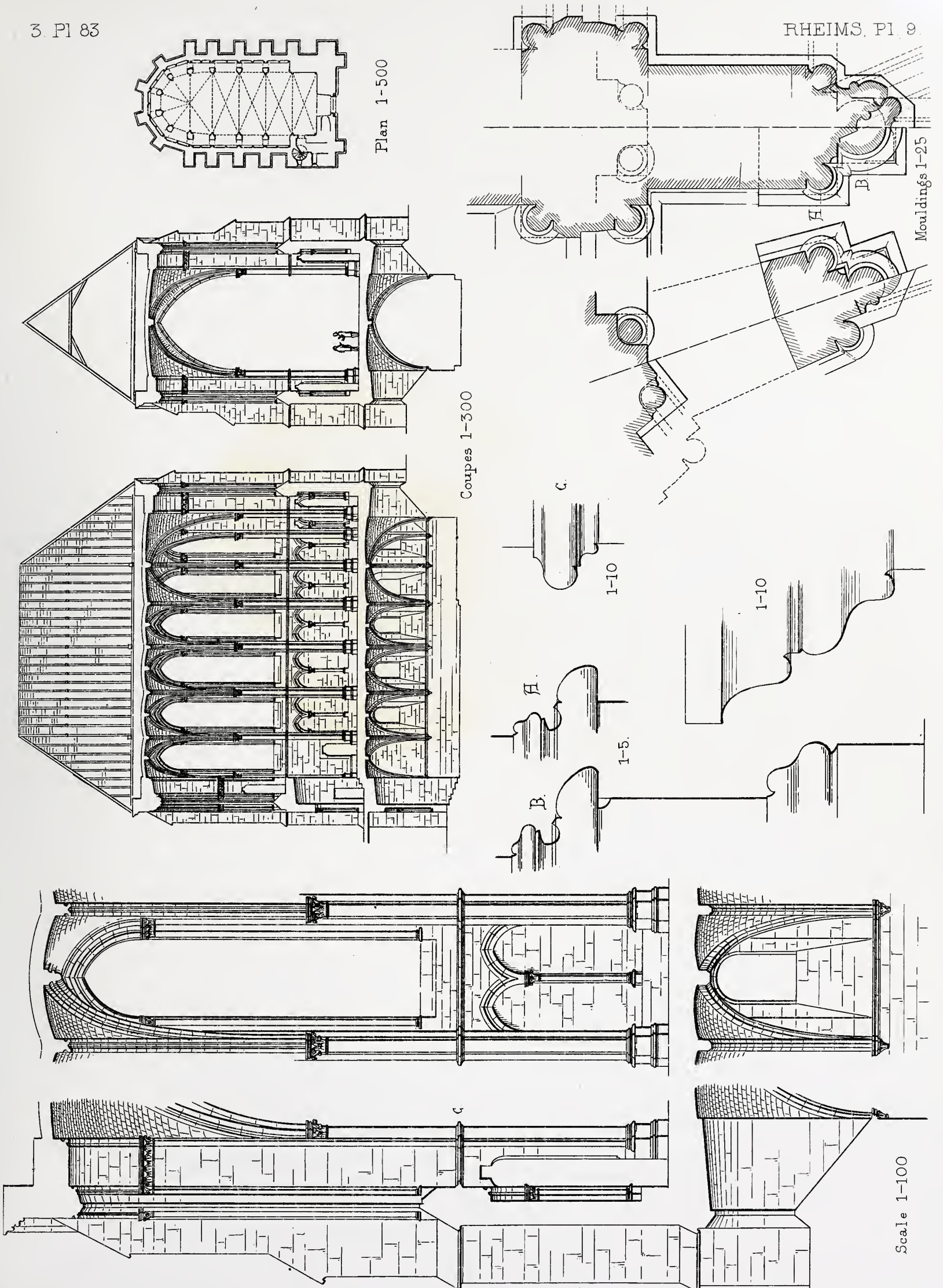
Scale. 1-10

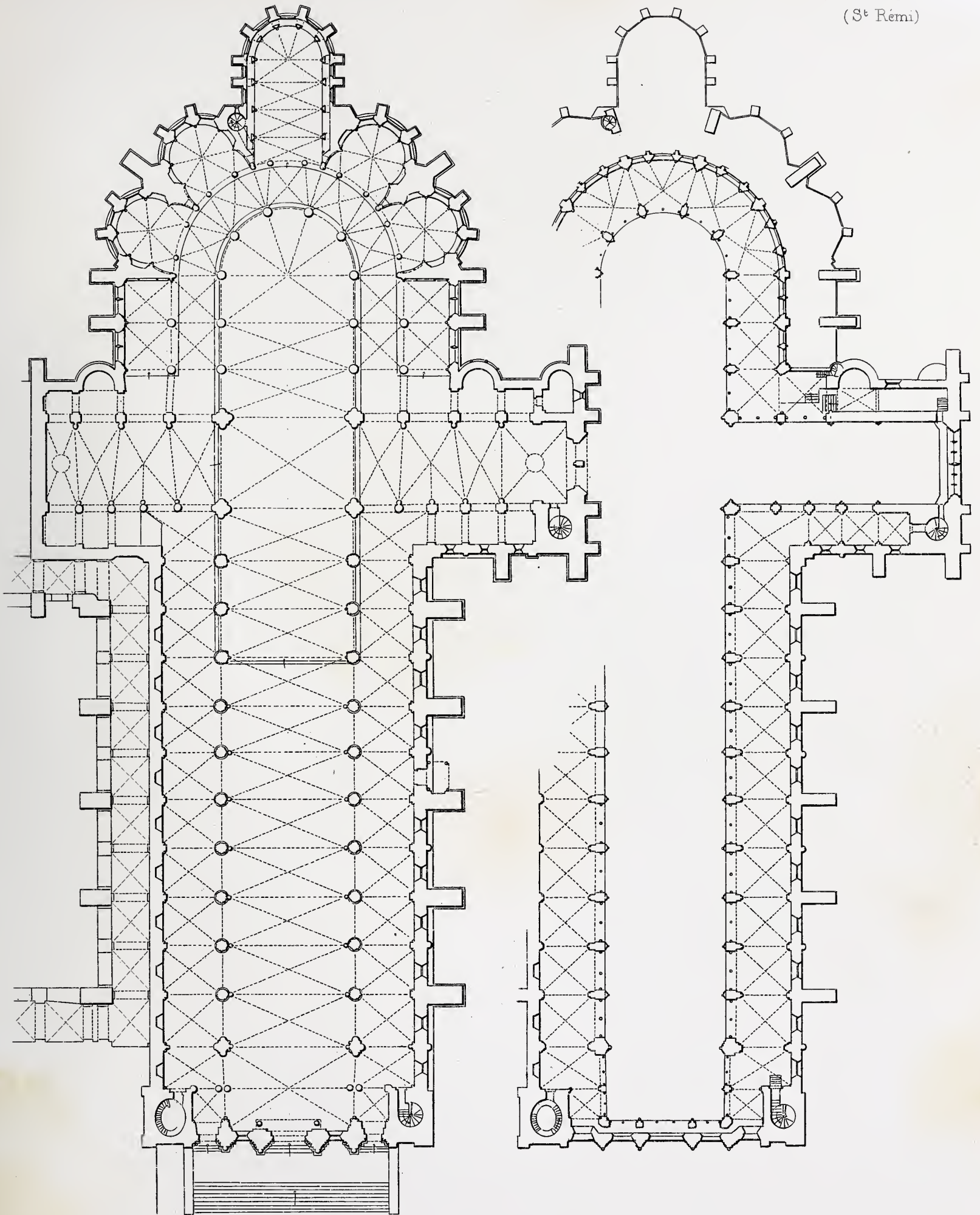


c. 1-5

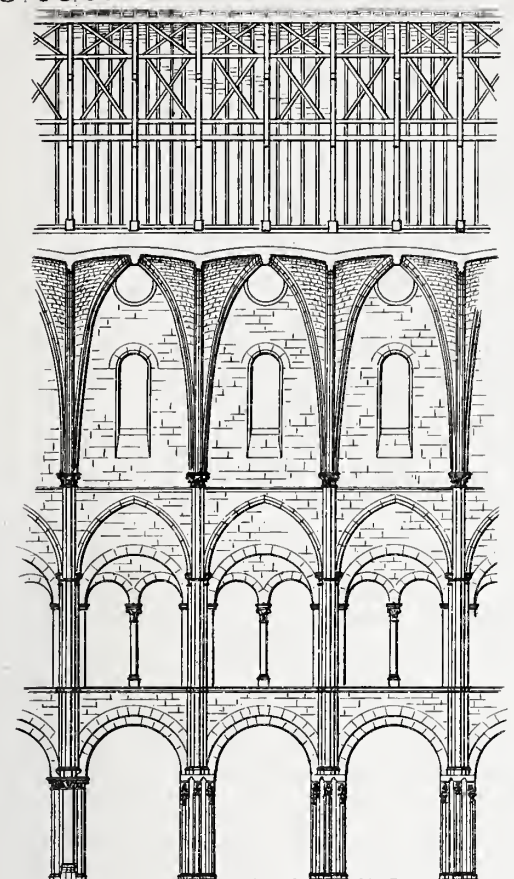


Scale. 1-25

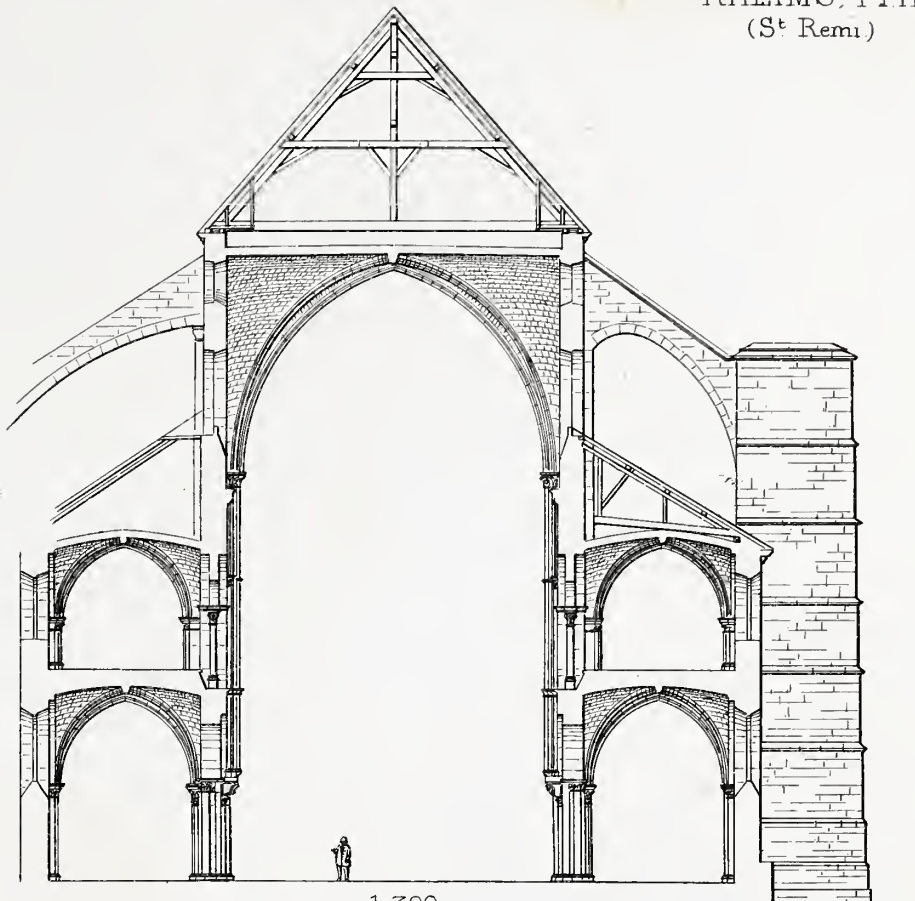




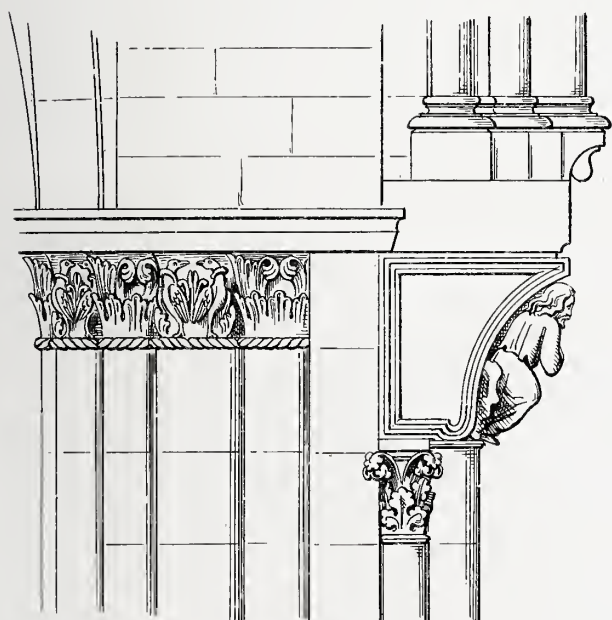
Plans $\frac{1}{500}$ 5 10 20 30 40 50 60 Metres
10 50 100 200 Feet



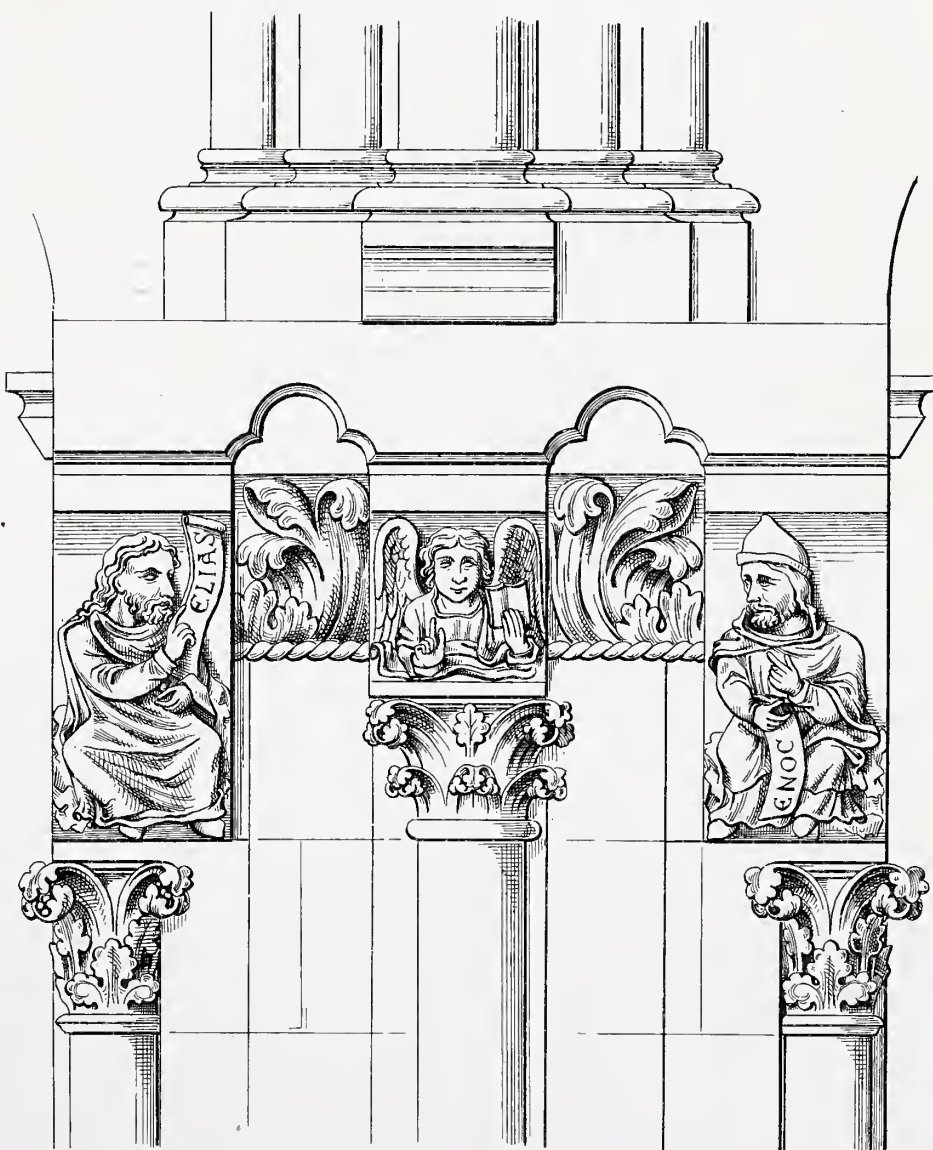
1-300



1-300



1-25

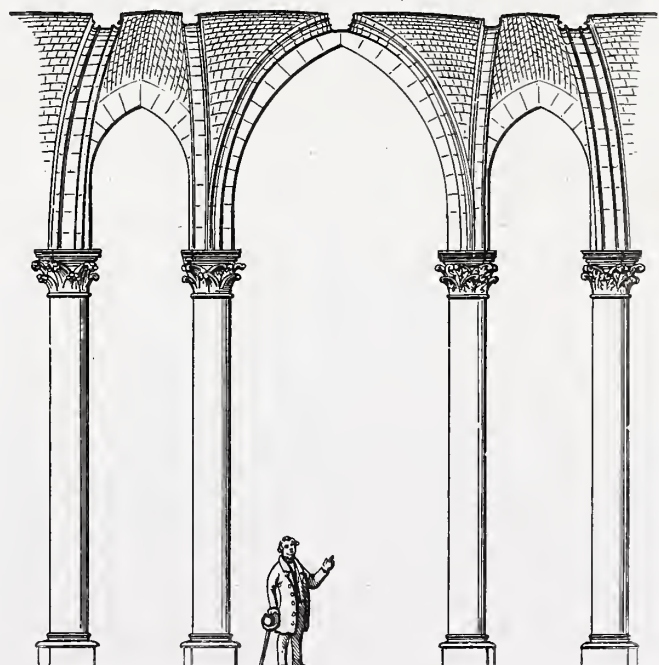
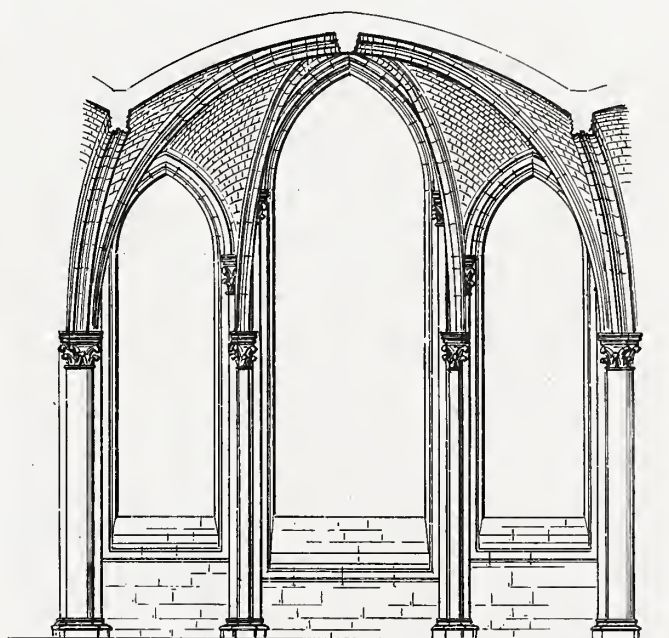
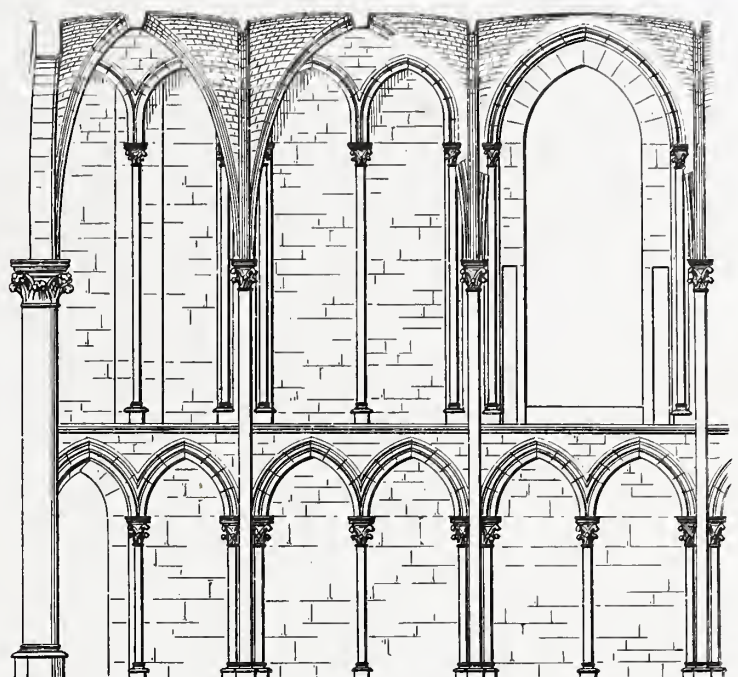
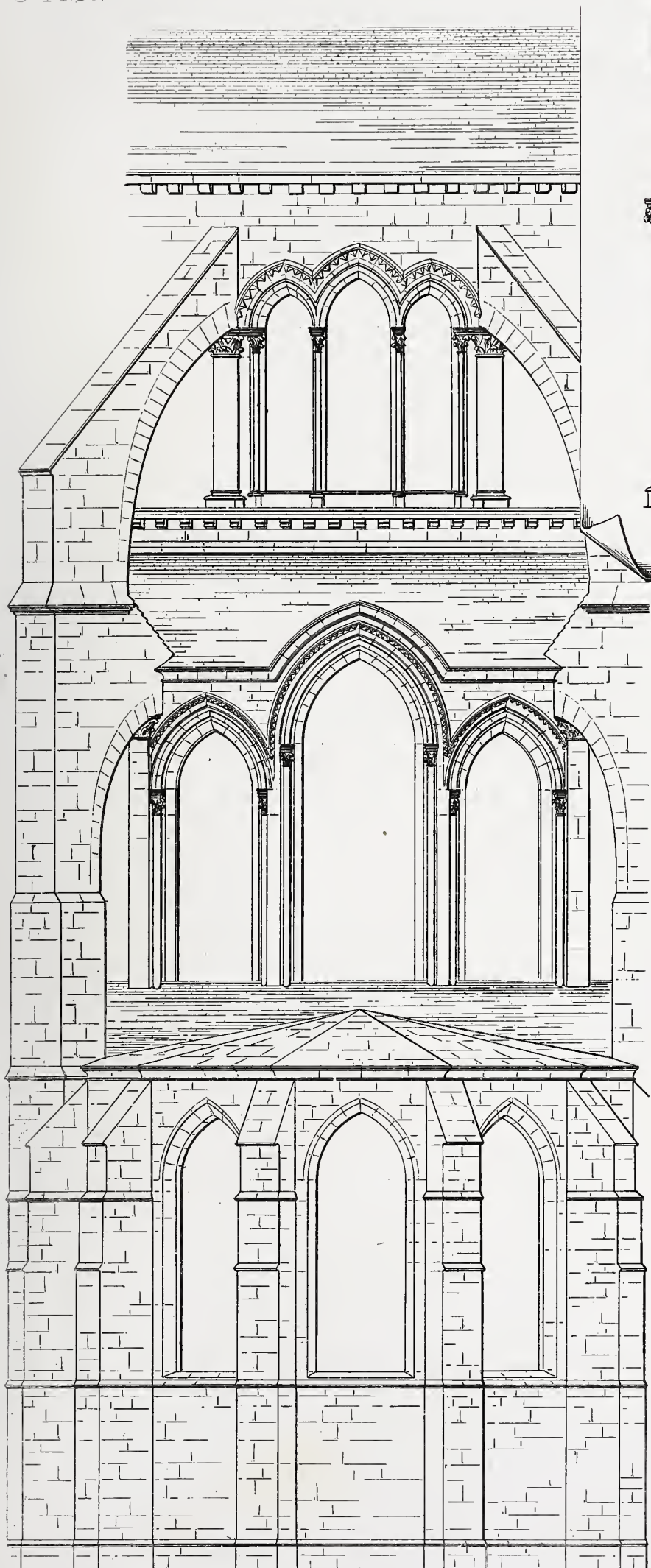


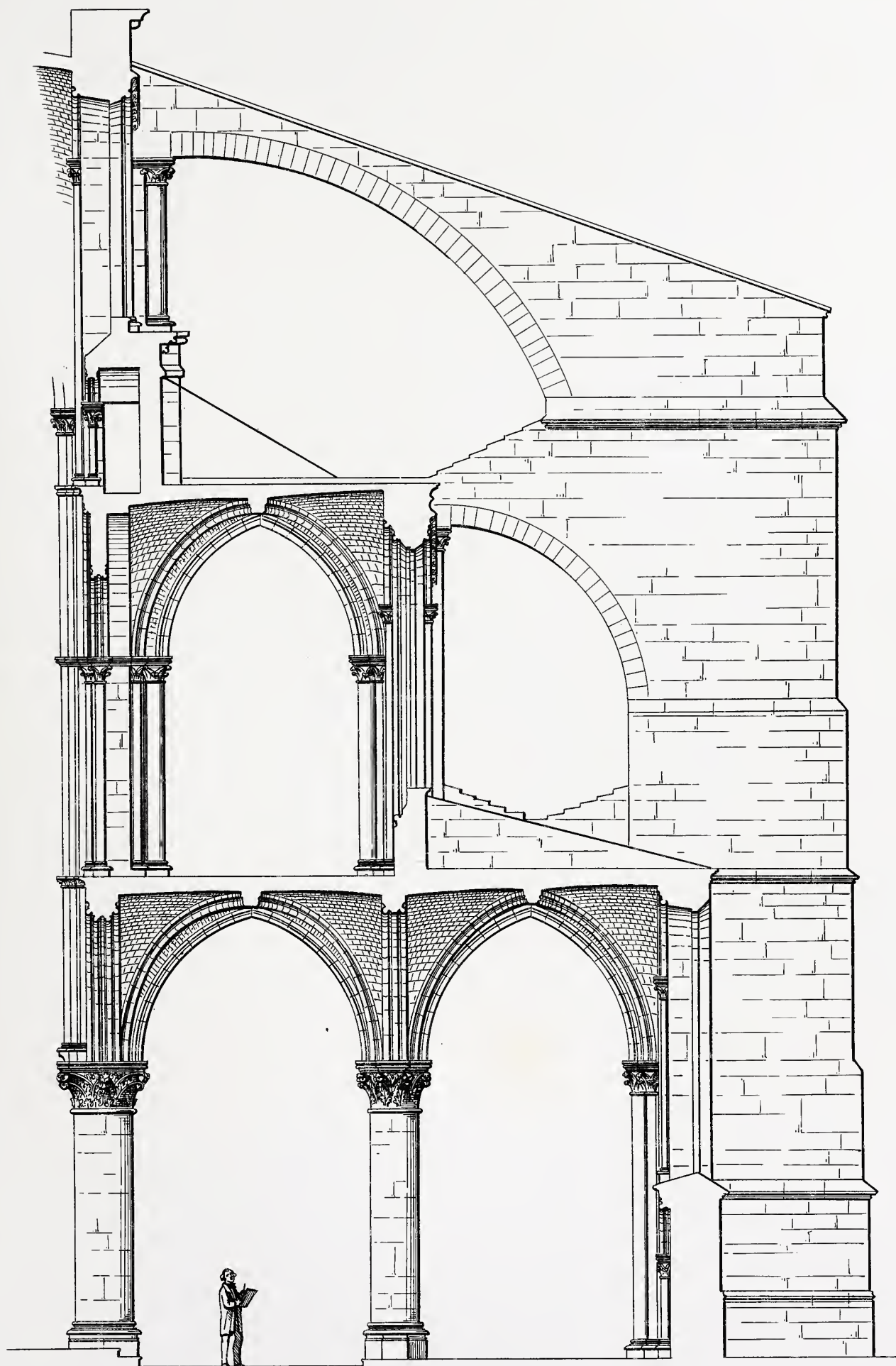
2-25

T. H. King Archt Bruges

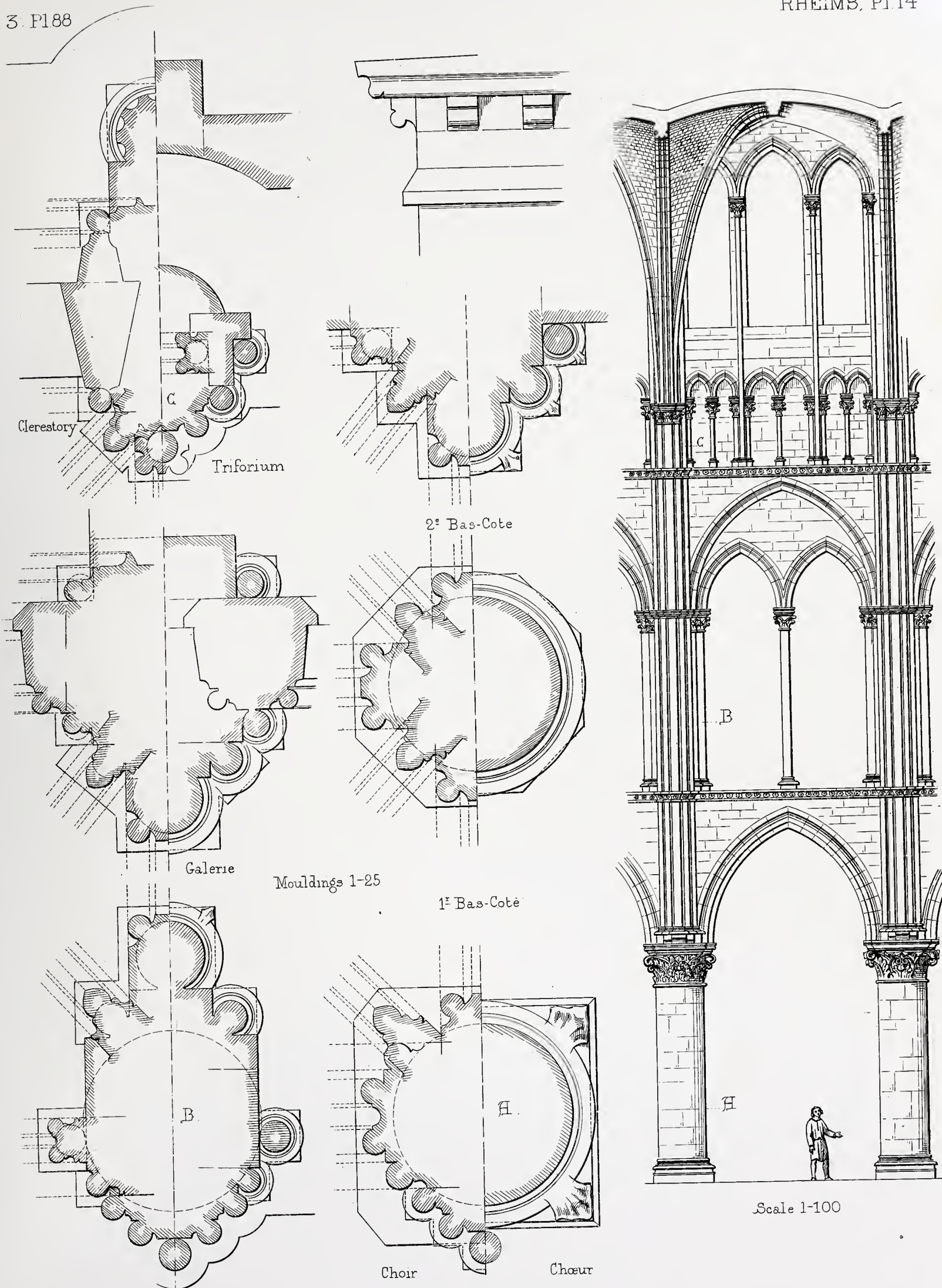
Déposé
285

London Bell & Daldy 1858





Section $\frac{1}{100}$ 5 10 20 30 1^{re} Mètres Feet



M A N T E S.

THE Church of Notre Dame at Mantes, near Paris, was erected for Queen Blanche of Castille and her son St. Louis, from the designs of Eudes de Montreuil. It consists of nave and choir, with circular apse, surrounded by a continuous aisle, some Chapels round the eastern end, but no transepts.

The entire length of the interior to the extremity of the eastern Chapel is 223 feet, and to the apsidal end of choir only 182 feet. The dimensions are therefore moderate, and the whole is in its character and arrangements a very admirable model. For its scale the nave is of unusual height; this is occupied by the vaulting of the gallery over the aisles, which is of a different description to that usually met with. The peculiarity however exists now only in the eastern part, and consists in the introduction of two stone pillars serving as uprights across the breadth of each bay, supporting a stone lintel, thus enabling the use of a barrel vault thrown from lintel to lintel. The effect of this will be clearly understood on looking at the eastern end of the longitudinal section. This system of vaulting seems to be that best suited to the nature of such galleries in theory, conveying no lateral thrust whatever either to nave or the external wall; and the only motives we can assign for its having been superseded in use must have their origin in one of two causes—the habit in every generation found of carrying a newly-produced idea into every possible attitude, or the convenience of reducing the height by bringing the springing of the vaulting lower, which can be effected in the sectional groining.

The west front, one of the earliest evincing unity of design as façade, has three doorways; two remain in the same style as when executed, except what they have suffered of axes and time; the third has been reconstructed at a later date. Three lancet windows surmount the centre doorway, and a rose window occupies the remainder of the elevation so far as the nave is concerned; the aisles are carried up with two lights in the gallery story, and one larger one in the towers, bringing the whole front to the square of the nave. The buttresses round the Church, but especially in this west front, have a much smaller projection than we are accustomed to find in such positions; we meet with this in some other Churches, and find it not altogether pleasing.

It is a somewhat curious feature to notice in the fronts of the French Churches how the architects carry up the buttresses to a great height, and then suddenly terminate them in a horizontal line, and begin afresh for the upper story of the towers as if a different design. It cannot always be said that the work had changed hands, nor would that be a satisfactory explanation, for it would naturally suggest a want of quickness of perception in the successor, as to taking up the work he had undertaken.

Perhaps the much vaster scale on which the Continental Churches have been built accustomed their architects to the long lines which of necessity result, and these horizontal lines seem to satisfy some craving of repose, and as it were enclose the front for the spectator. Be it what it may, it is a peculiarity unexplained to us, and perhaps only observed from the habitual use of uninterrupted vertical lines in our architecture, so much more acceptable than horizontal, because the whole of our buildings are on a scale, particularly as to height, quite insignificant when compared with the great Churches of the old French towns.

We cannot answer for the restoration of the gallery between the towers. We have given it just as it has been lately carried into effect. It is singular in design, consisting of two ranges of shafts, the upper of which, surmounted by arches and coping, forming another horizontal line against the sky, is stilted by resting its bases on the capitals of the lower row.

But while we notice such matters we must distinctly be understood as doing so in a general way, and by no means as detracting from the merit of this very remarkable Church as an object of study. It is among the first that an English architect should visit on a tour in France; no one can dispense with a careful inspection of it; no portfolio is commenced which does not contain the results of a study on the spot. The small space we have been able to allot to it in our pages suffices to inspire unusual interest in this monument; and no one will fail to be struck on the very first sight of its plan, section, and longitudinal section, showing elevation of south side of choir, which we have given with the grace and harmonious proportions the many elements of the beauty which exist in this Church.

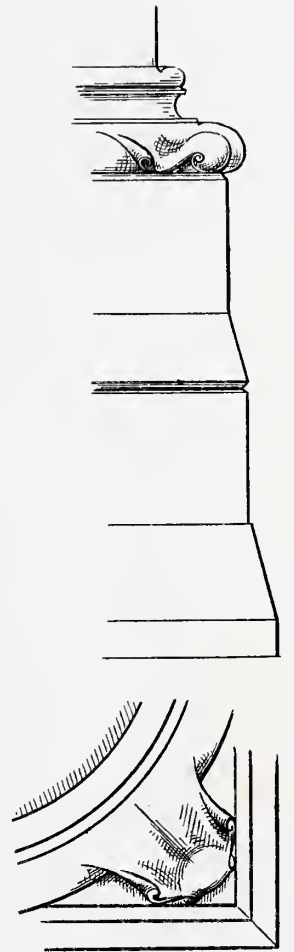
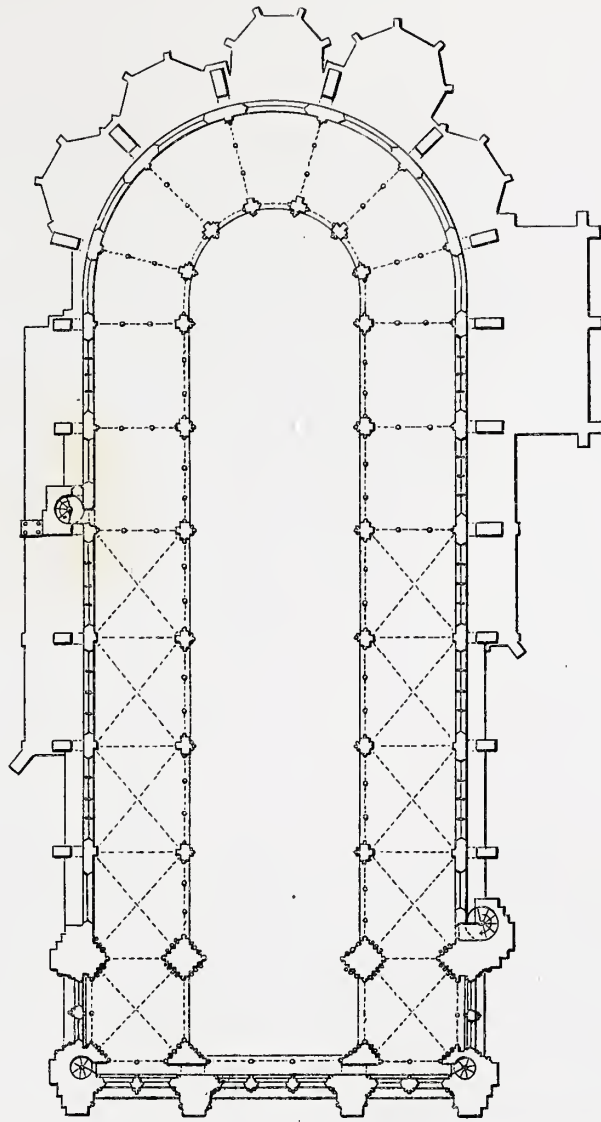
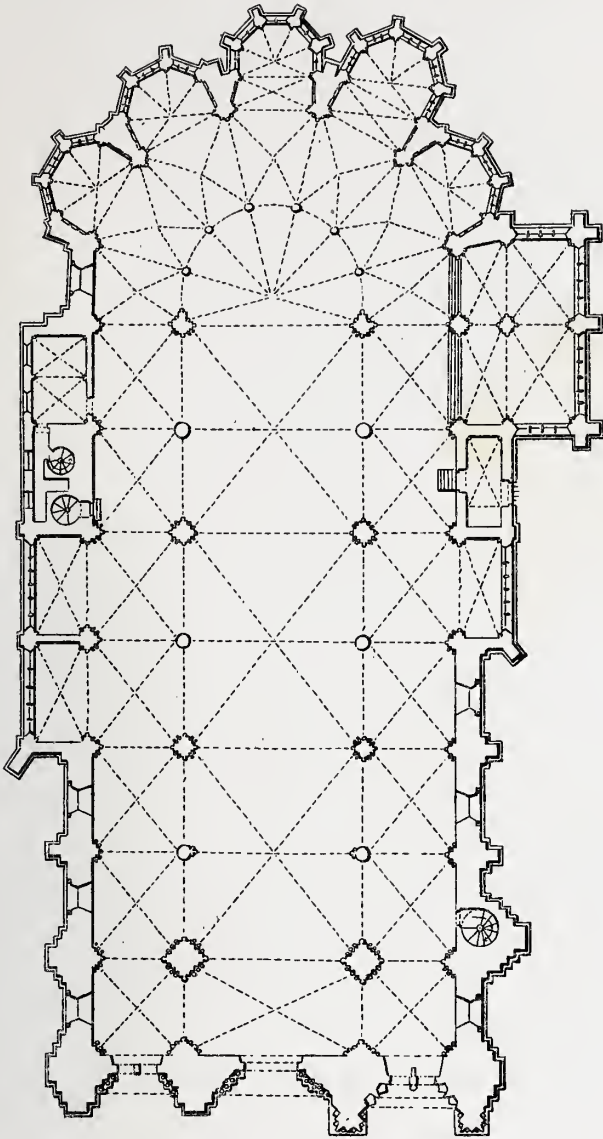
Being intimate with both Churches, we may suggest that it is not at all impossible that its excellent architect, Eudes de Montreuil, was also the unknown author of the Cathedral of Paris, the chief and vigorous work of young art in the Isle of France, and a monument which of itself alone would suffice to render a generation of artists memorable.

This Church had formerly a rich embellishment in its stained glass, but this has entirely disappeared. The modern glass, from Gerente and Lusson, which has been introduced, is much inferior to our English work of this description. The foreign artists in glass are even further off than our own from the true standard of excellence in this respect. One only of our generation has approached the spirit of the old masters, the true English artist John Powell, to whom Mr. Hardman owes his present unrivalled eminence in the art.

The heart of Philippe Auguste was, by his request, buried at Mantes, and reposes in the vault under the choir.

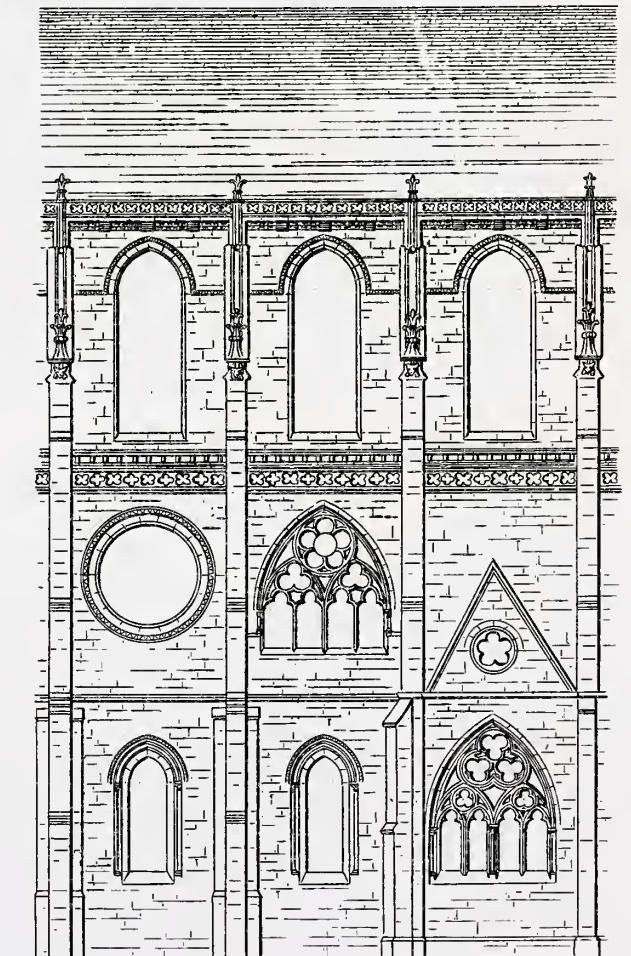
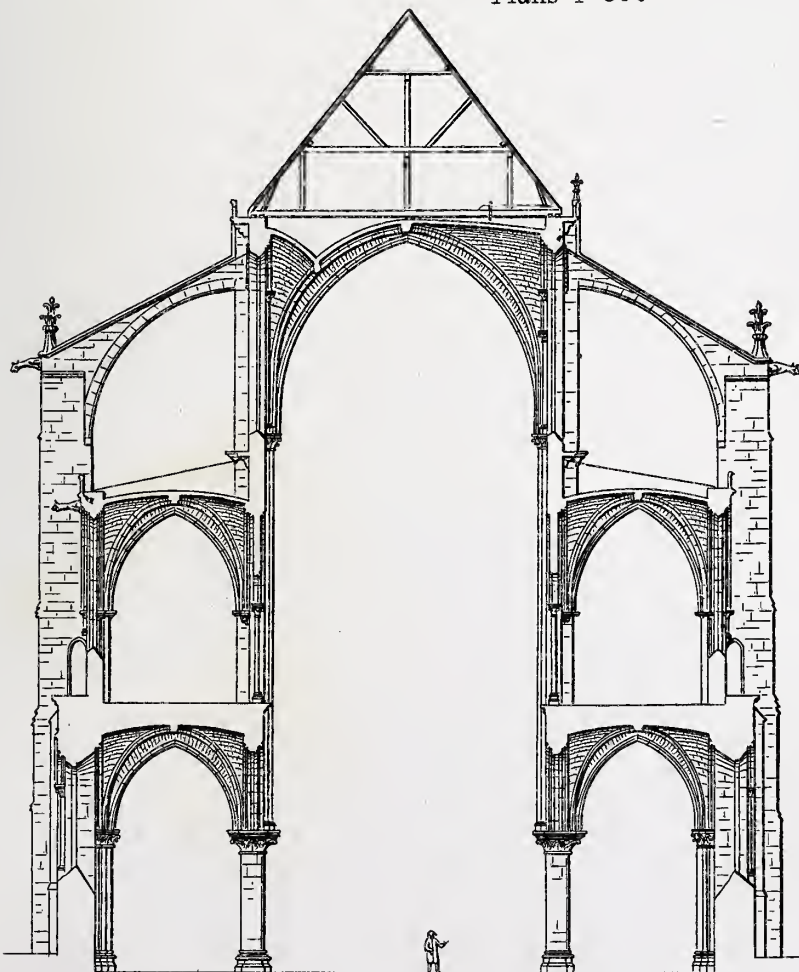
DESCRIPTION OF THE PLATES.

PLATE I.	Ground plan, plan at level of galleries running round the church over the aisles	at 1 in 500.
	Transverse section of nave, elevation of exterior of three bays of south side of nave	„ 1 in 300.
	Base of columns in elevation, and plan of angle of same	„ 1 in 10.
PLATE II.	Longitudinal section, giving interior elevation of south side of choir, and of the westernmost bay of nave	„ 1 at 300.
	Section of pillars of south side of choir at A, B, C, with arch mouldings and ribs of groining; section of shafts and arches of triforium, and ribs of great vaulting, at <i>a</i> and <i>b</i>	„ 1 in 25.
PLATE III.	Elevation of west front of the church	„ 1 in 300.
	Mouldings of jambs and arches of lights in the tower at A; of string-course and of jambs and arches of windows of lower story of tower, and west front at B	„ 1 in 25.
PLATE IV.	Easternmost bay of choir on north side, and first bay of apse in elevation taken on the interior	„ 1 in 100.
	Part of the rose window from the west front, with vertical section to show its mouldings	„ 1 in 25.
	Part of parapet of choir in elevation and section	„ 1 in 25.
	Capital of choir	„ 1 in 10.
PLATE V.	Mouldings of pillars supporting the two western towers, and of westernmost bay of nave, with their responds, arch moulds, and the ribs of vaulting	„ 1 in 25.
	Bases of columns	„ 1 in 10.
PLATE VI.	The same pillars of western towers at level of gallery, with responds and arch moulds and groining, and with jambs and arches of windows in west front	„ 1 in 25.
	Base mouldings of columns	„ 1 in 8.



1-10

Plans 1-500



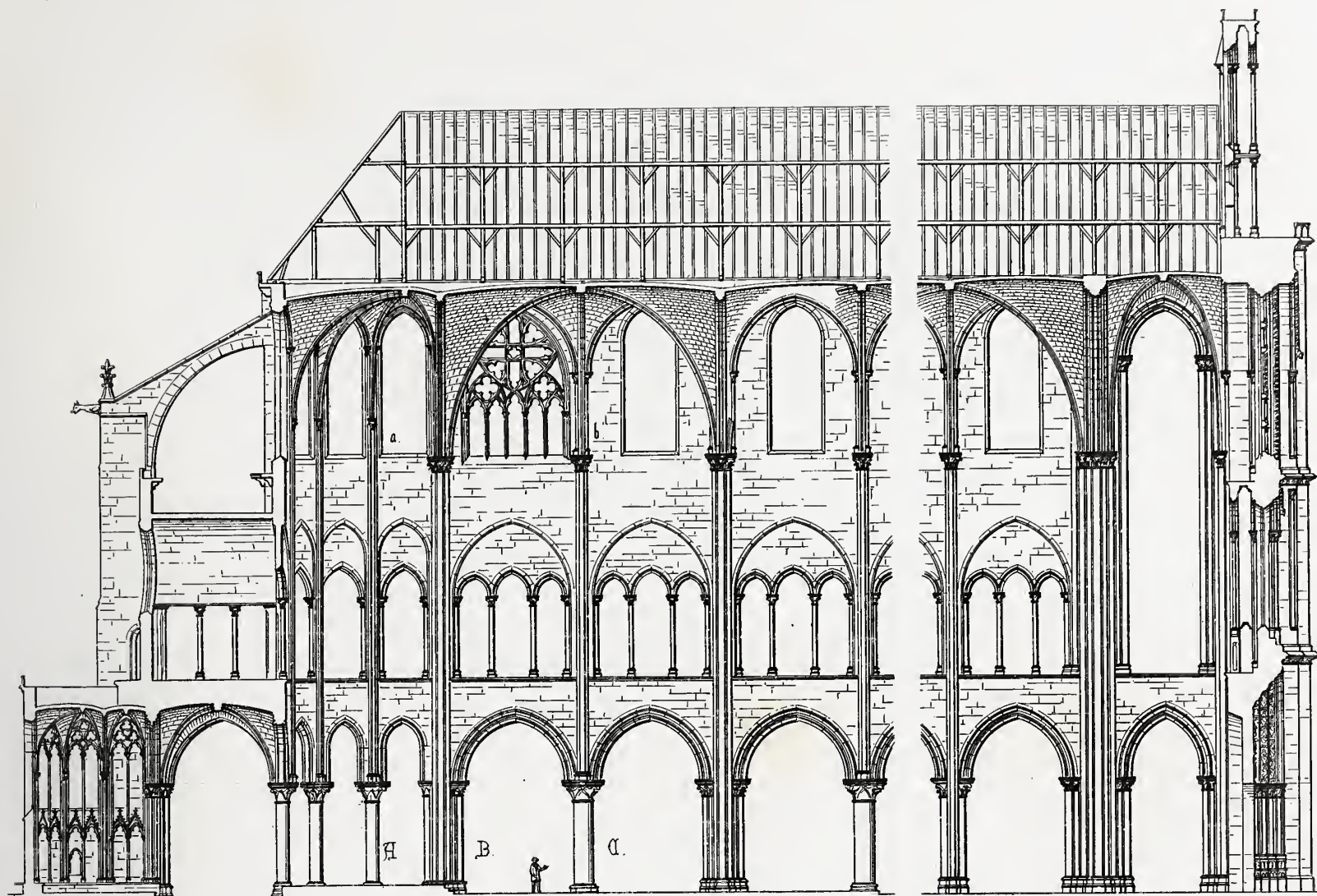
London Bell & Daldy 1858

Echelle 1-300

Déposé
289

Scale 1-300

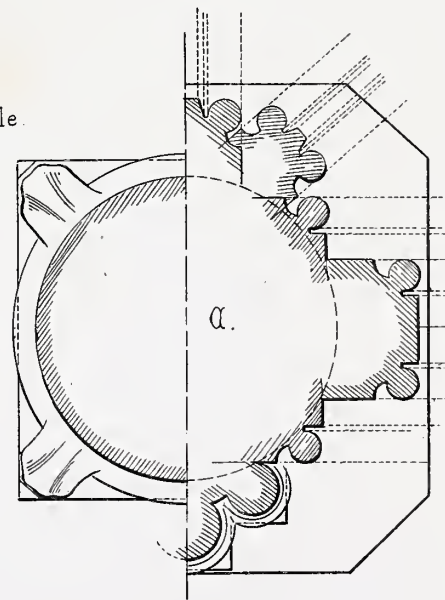
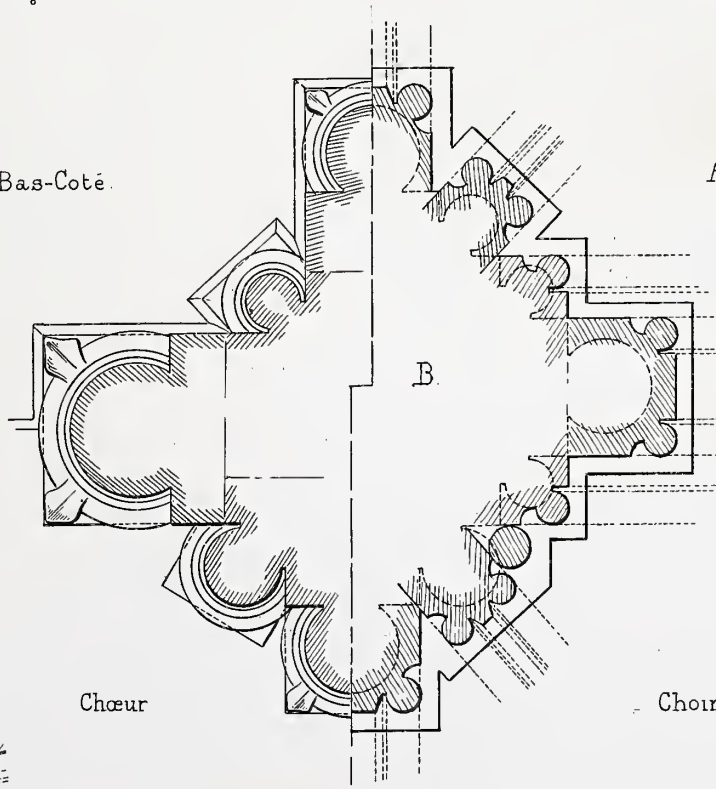
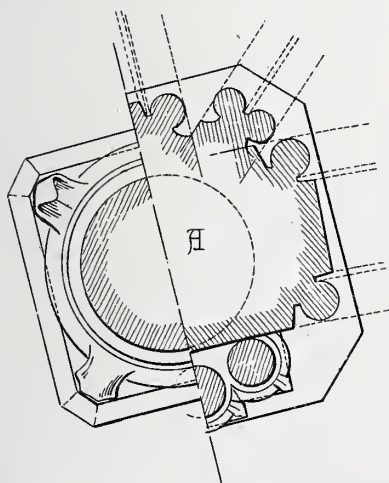
T. H. King Archt Bruges



Section $\frac{1}{300}$ 0 5 10 20 30 Mètres
0 10 20 30 Feet

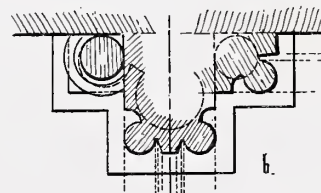
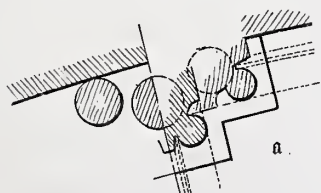
Bas-Côté

Aisle

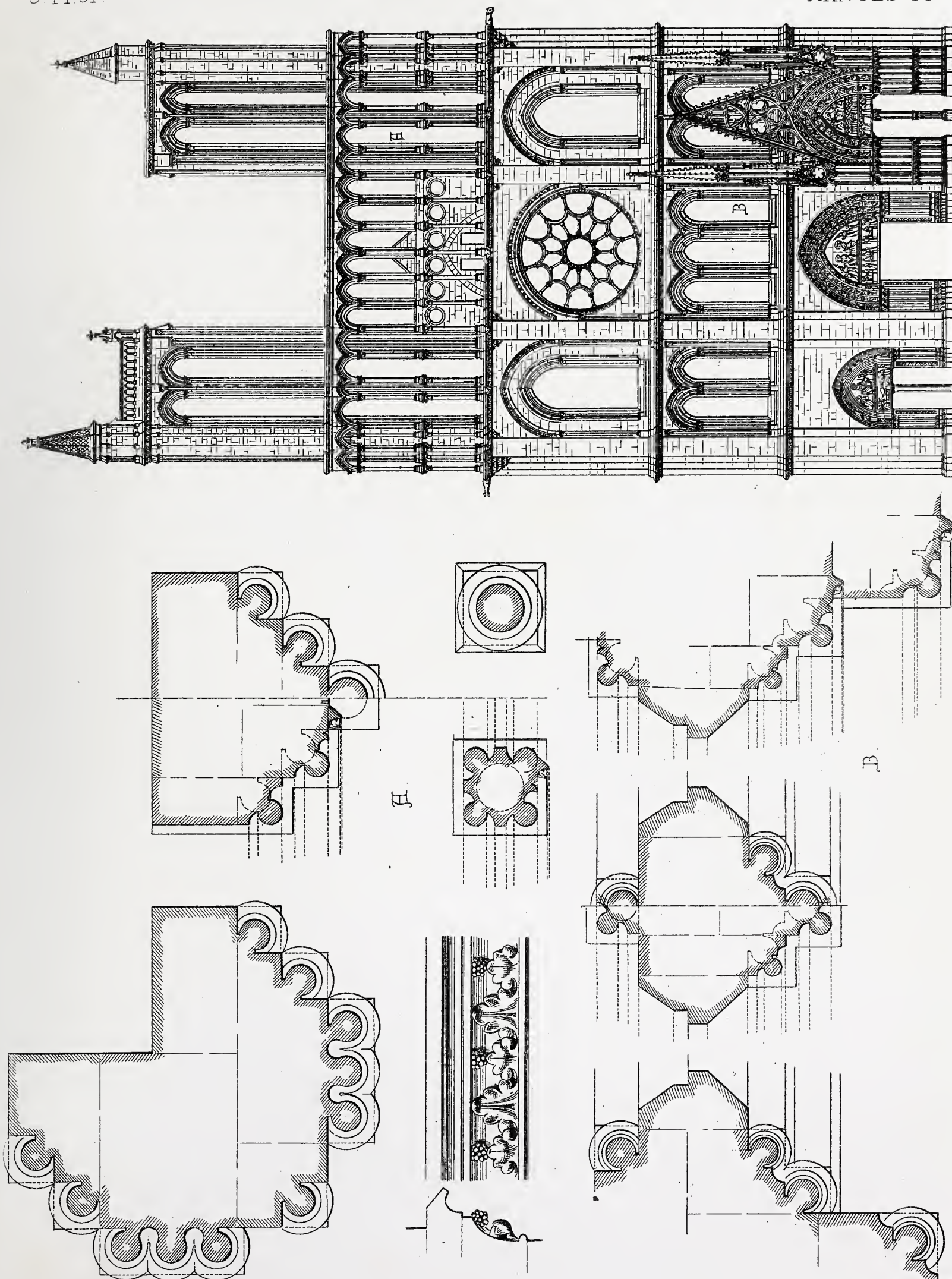


Chœur

Choir



Moulures 1-25



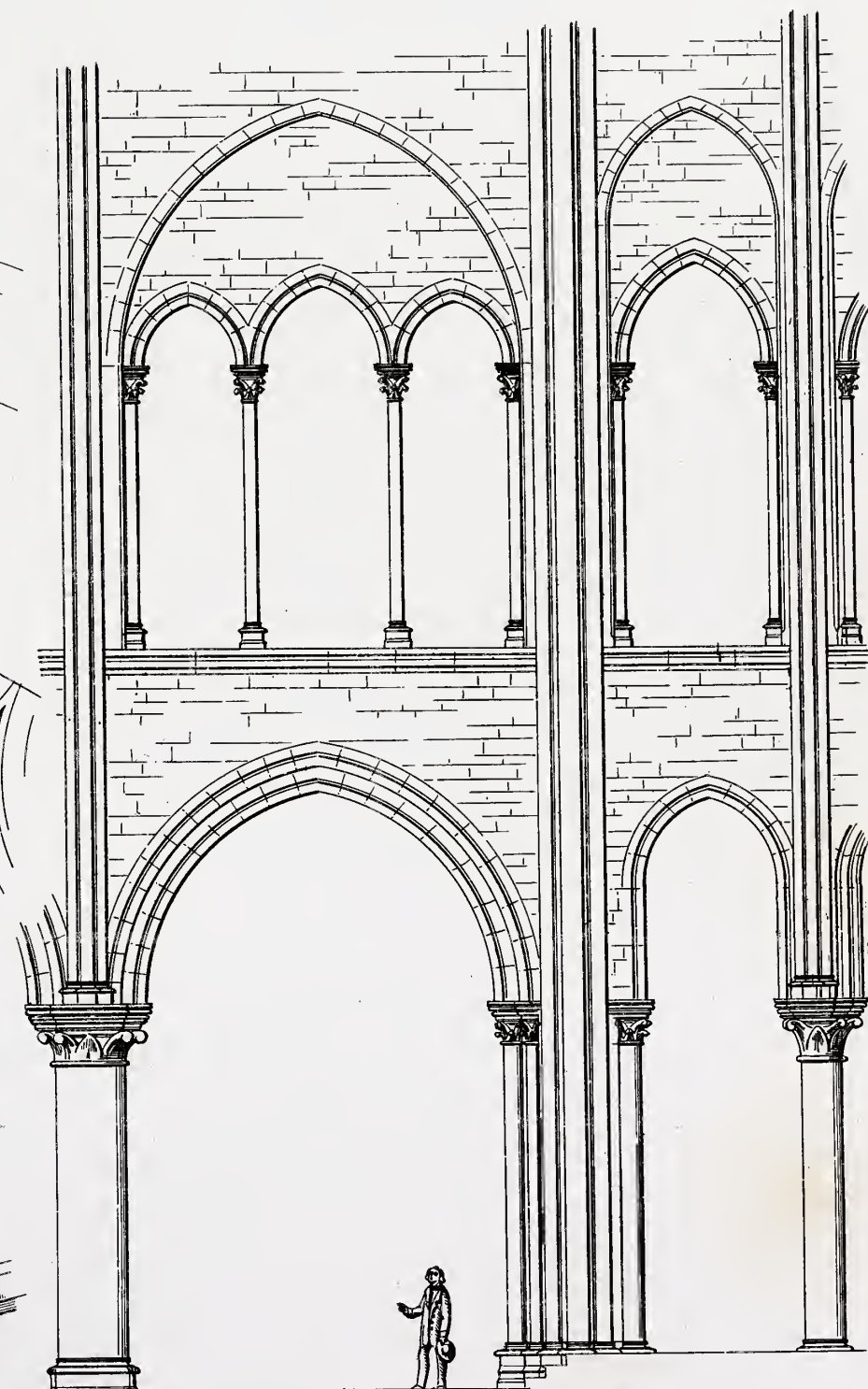
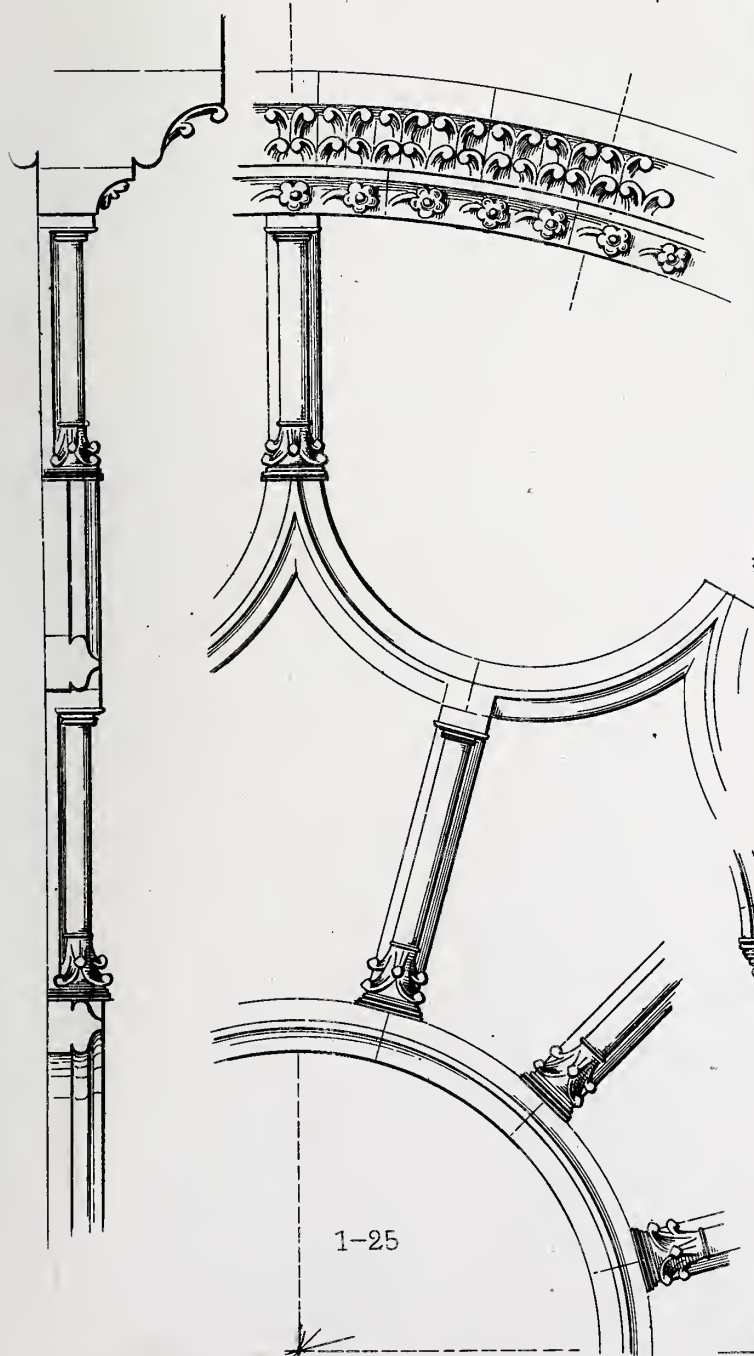
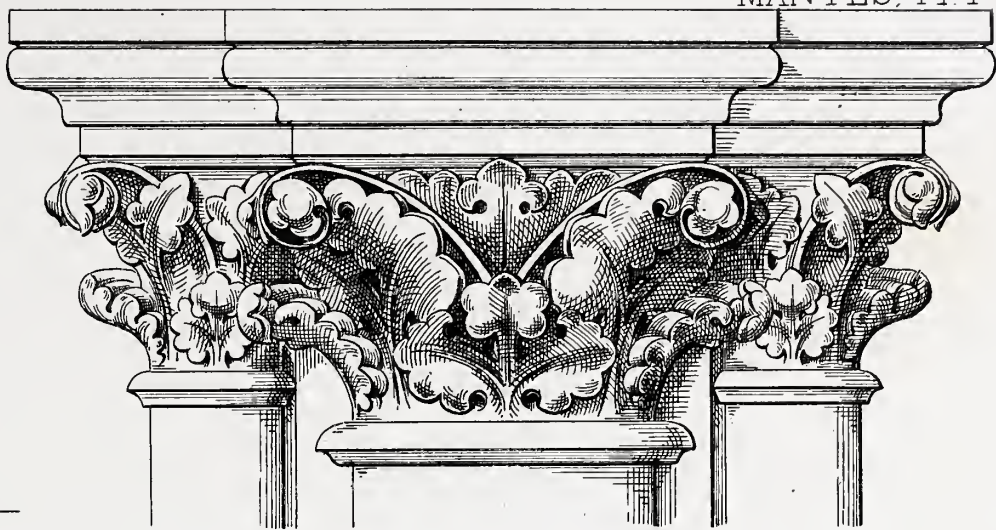
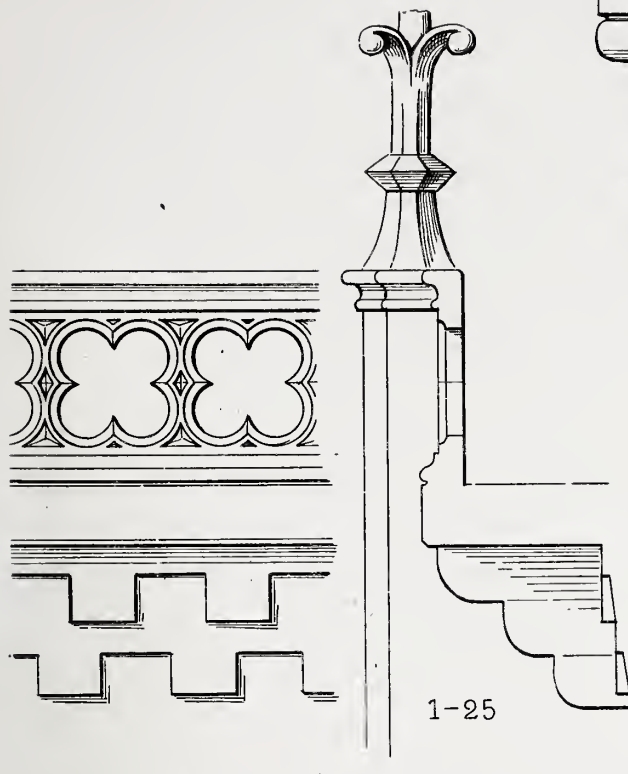
London Bell & Daldy 1858.

Moultures 1-25

Déposé
291

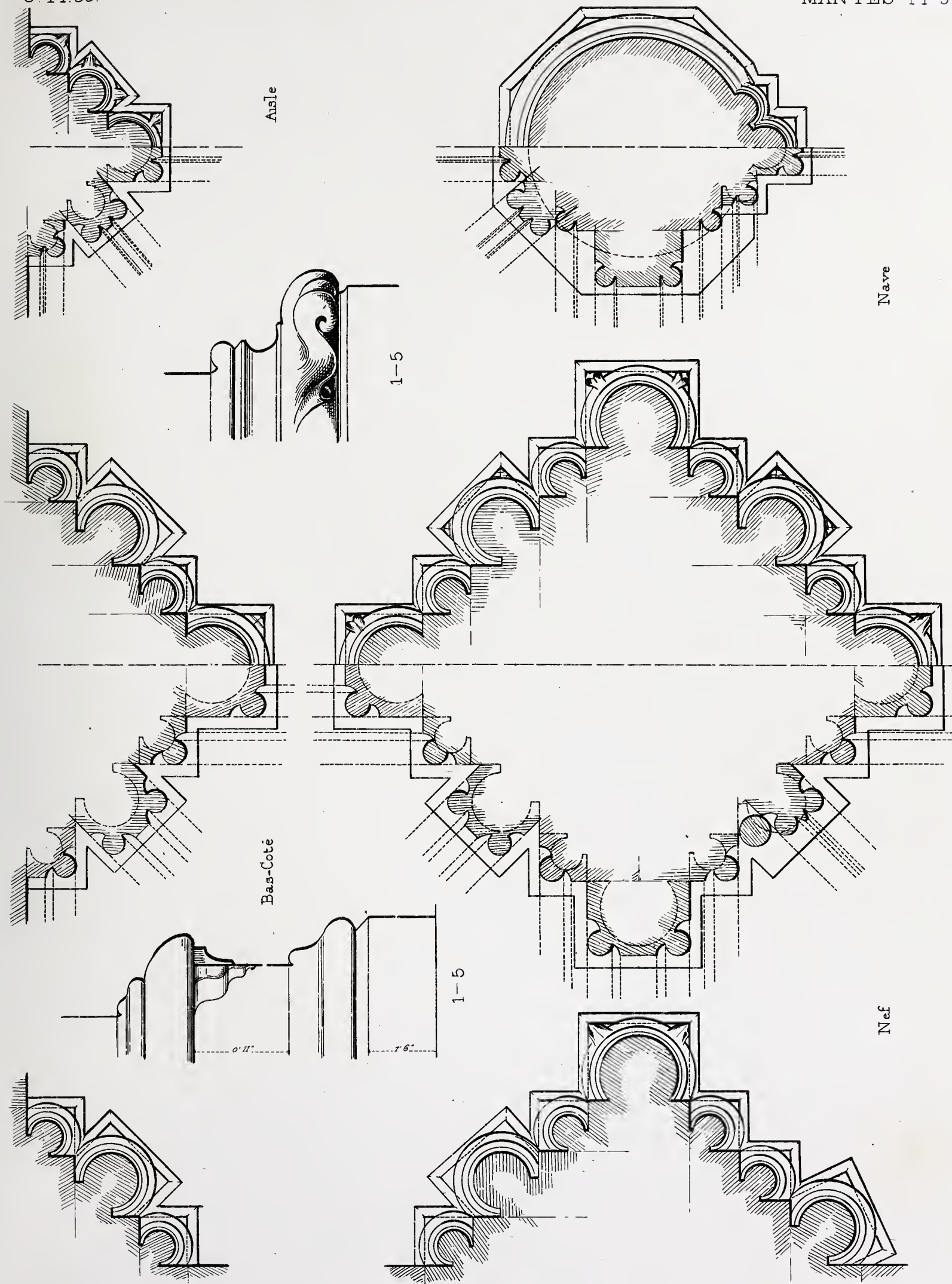
Elevation 1-300

T. H. King Archt Bruges



London Bell & Daldy 1858

T.H. King Archt Bruges



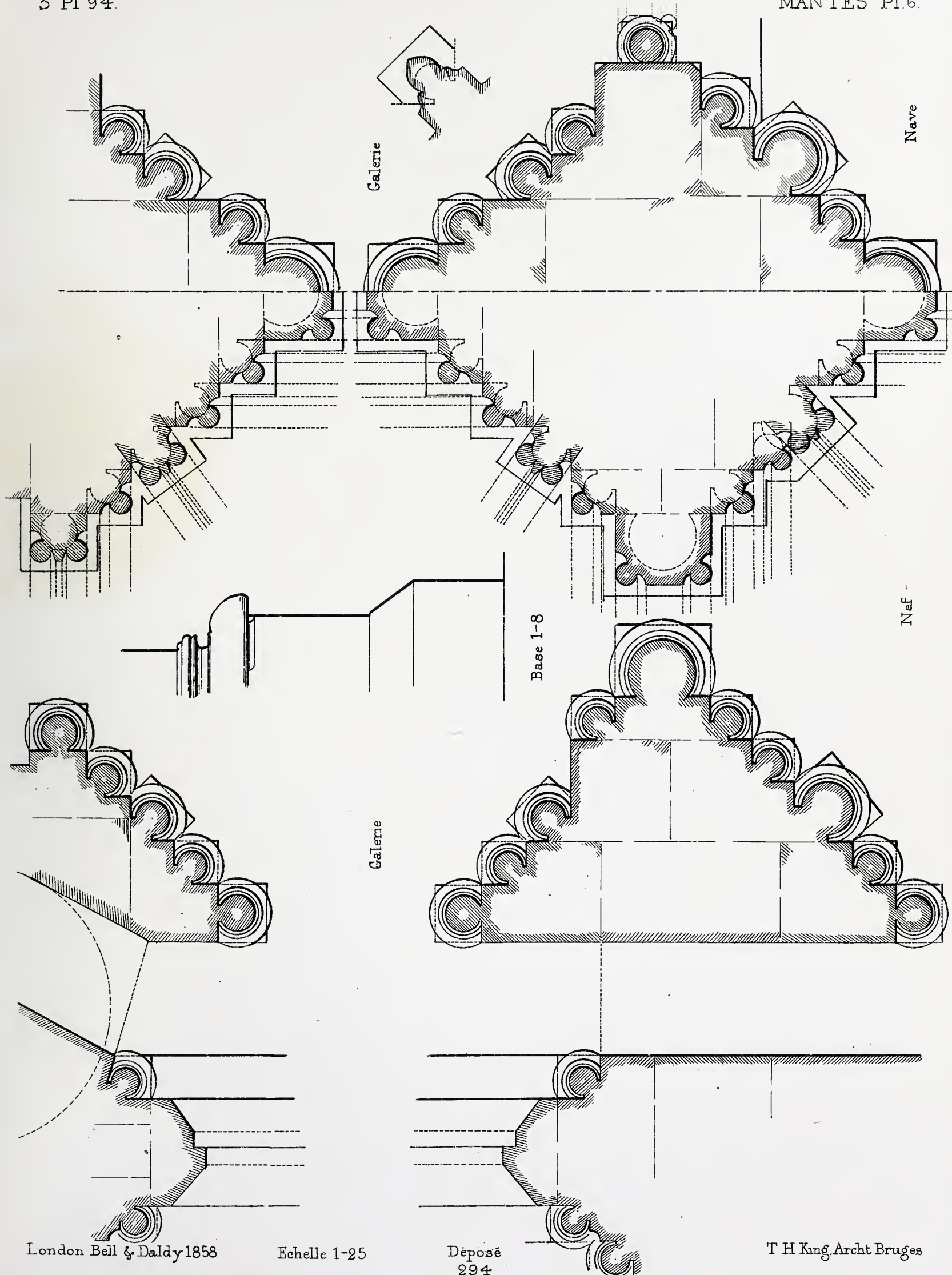
London Bell & Daldy 1858

Mouldings 1-25

Déposé
293

Moulures 1-25

T H. King Archt Bruges



BRUSSELS.

THERE are three Churches at Brussels worthy of notice, although neither is of any special merit.

The Collegiate Church of St. Michael and St. Gudule, built on an eminence formerly called Mont St. Michael, was founded by Lambert II. Count Lorraine, and consecrated A.D. 1047, when the relics of St. Gudule, which had been brought to Brussels by Charles of Lorraine seventy years before, were translated thither.

This, however, is not the existing Church. The present building was commenced by Henry I. Duke of Brabant, about the year 1170. Part of the choir was built about that time, some insignificant portions of the old wall being allowed to stand, and a few details were introduced in the new work.

The remainder of the choir, the south transept, and the east end of the north transept, were completed in the course of the next century. After these followed the nave up to the triforium and the south aisle; the clerestory and the vaulting of the nave, the north aisle, and part of the north transept, succeeded at a somewhat later date. The two western towers were only carried up in 1518. The north chapel was built in 1539; the south chapel in 1658, and the circular domed chapel at the east end in 1673.

Over the Baptistery is a prison, about twenty feet square, with a hagnoscope through which prisoners could assist at Mass.

Nothing remarkable is to be seen in the Church, unless the glass of the north and west chapels be so considered; its principal attraction being the ugliness of its design, and its chief merit the opacity which hinders it from being seen. The abutment and flying buttress of the choir is well designed; the thrust which it opposes to the vaulting of the choir is exactly in the place, and well balanced: they deserve attention.

Notre Dame de la Chapelle derives its name from its having been a simple oratory. The foundation stone was laid by Godfrey, Duke of Brabant, in 1134. It was made a Parish Church in 1216, when the existing choir and transept were built. The former has a pentagonal apse, and is lighted by nine elegant two-light roundheaded windows, with sixfoiled circular tracery in the best style of the transition.

Exteriorly the cornice beneath the roof of the choir is well carved. The wall of the south transept is remaining of the old Church in the preceding style, and is also carved. The nave, arches, and the vaulting of the choir, date from 1483.

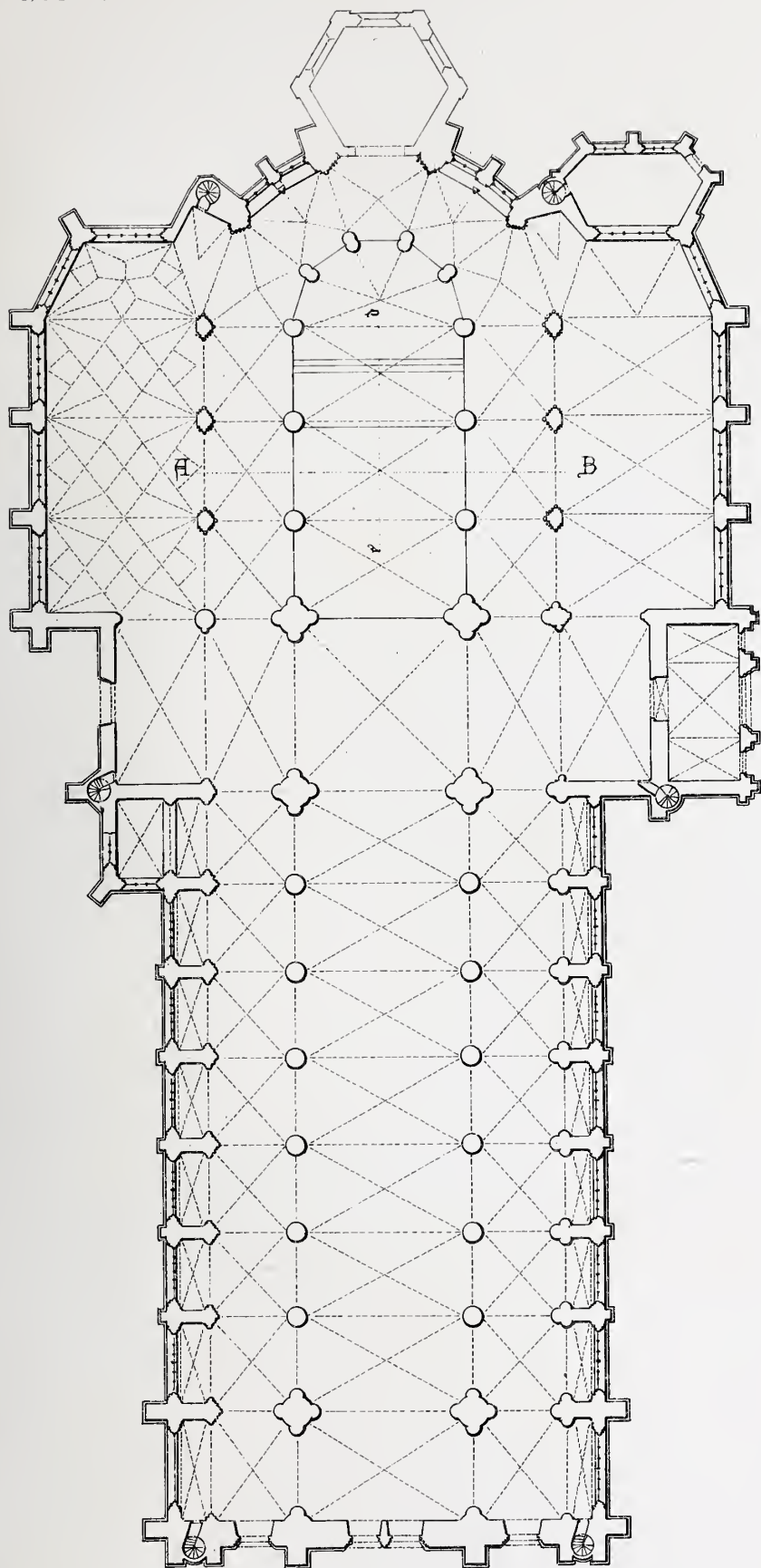
Notre Dame des Victoires was founded in 1304, by a confraternity of archers. But it was rebuilt principally at the end of the fifteenth century. The most ancient portion of the Church is the south porch, and this does not date earlier than the year 1410.

Brussels boasts of the possession of one of the finest of those Town Halls which have rendered the Low Countries celebrated. Its lofty spire is, however, late and bad, as being all open work, supported by iron. The Hall of Ypres is of a better style, and the conveniences and plan are better studied at Audenaerde.

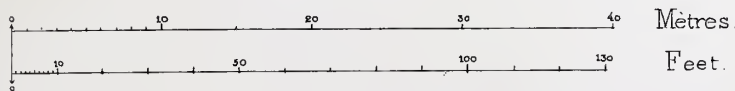
The Gate of Hal, which contains a museum of antiquities of mediæval art little known, deserves mention, as an interesting remnant of the fortifications erected in the year 1379.

DESCRIPTION OF THE PLATES.

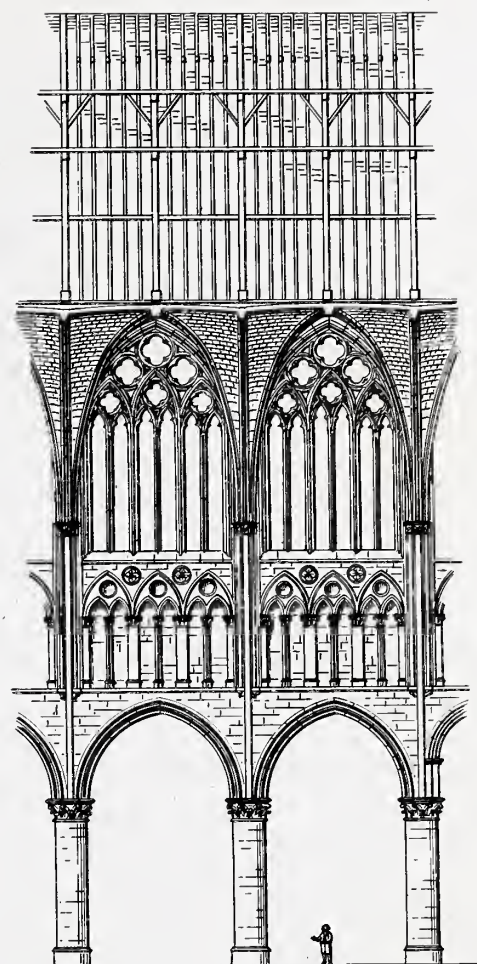
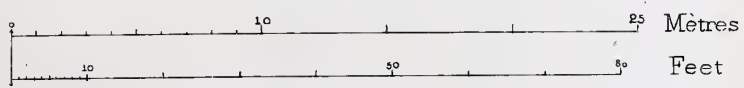
- | | | |
|------------|--|---------------|
| PLATE I. | Plan of Church of St. Gudule | at 1 in 500. |
| | Transverse section of choir; elevation of exterior of two bays of same | „ 1 in 300. |
| PLATE II. | Elevation of one bay of apse, and of its aisle | } „ 1 in 100. |
| | Transverse section of aisle, to show the buttress and flying buttress in elevation | |
| PLATE III. | Sections of eastern pillar of choir, north side, and of the first pillar of apse, with corresponding pillar and respond, the whole with mouldings of arches and ribs of vaulting | „ 1 in 25. |
| | Wrought iron candlestick, with prichet for tapers. This is from Notre Dame at Mantes | „ 1 in 5. |
| PLATE IV. | Plan of Church of Notre Dame de la Chapelle | „ 1 in 500. |
| | Transverse section of nave of same | „ 1 in 300. |
| | Elevation of window in choir, and of cornice over it; profile of cornice; mouldings of window-jambs at A, with respond to the groining of choir, and the arch mould of window | „ 1 in 25. |
| PLATE V. | Plan of the Church of Notre Dame des Victoires | „ 1 in 500. |
| | Transverse section of nave of same; elevation of the interior of one bay of nave | „ 1 in 300. |
| | Sketch of iron reading-desk from Courtrai, the dimensions in figures annexed, and the details given being full size. | |



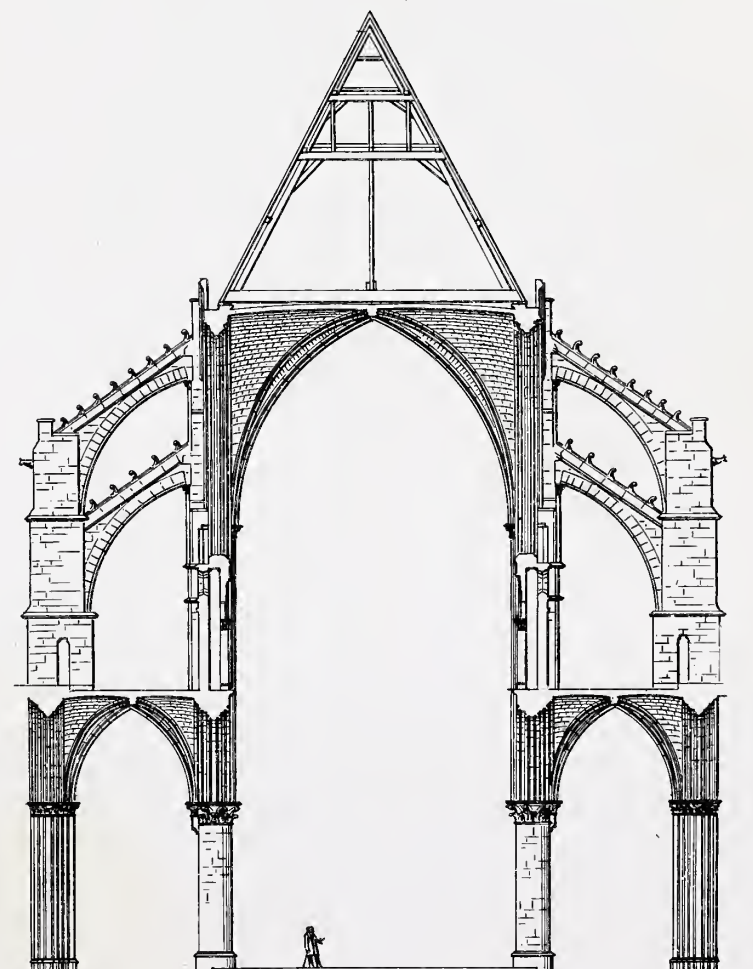
Echelle du Plan 1-500



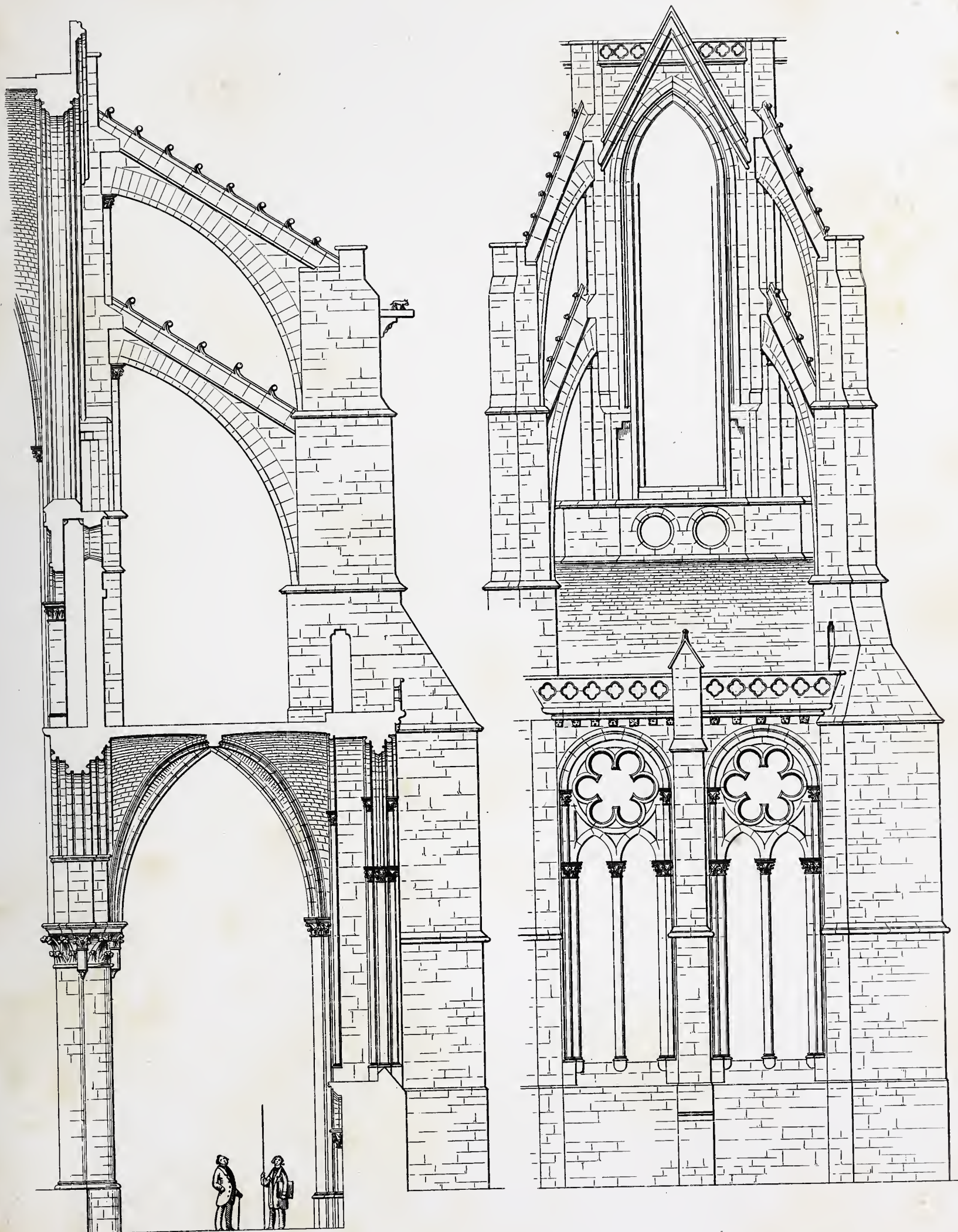
Scale of Sections 1-300

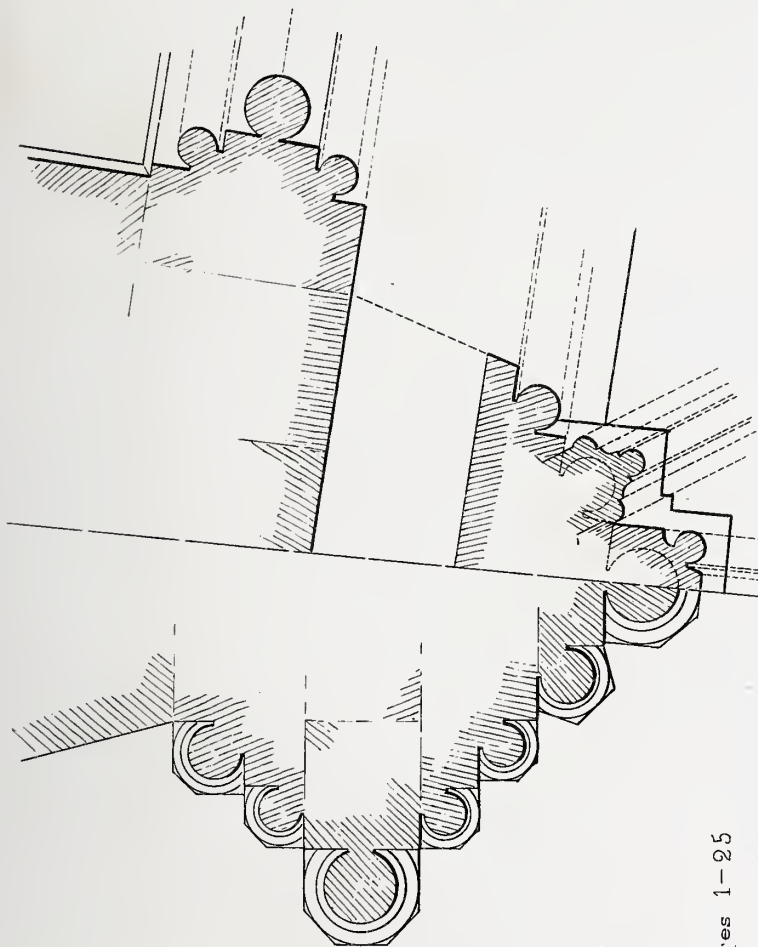
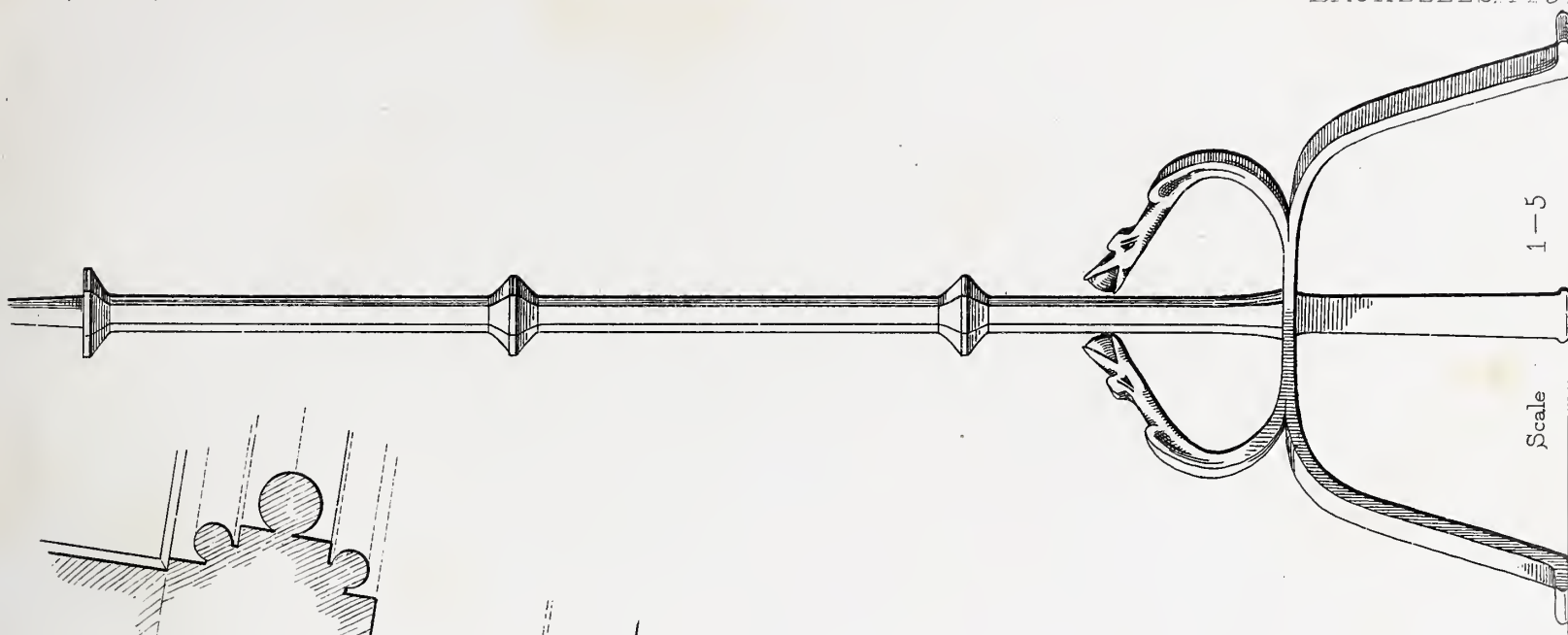


Section 1-2



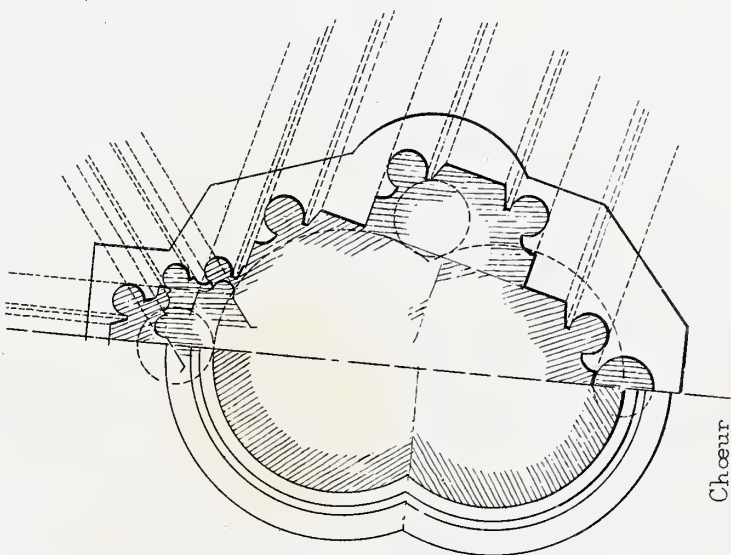
Coupe 1-2



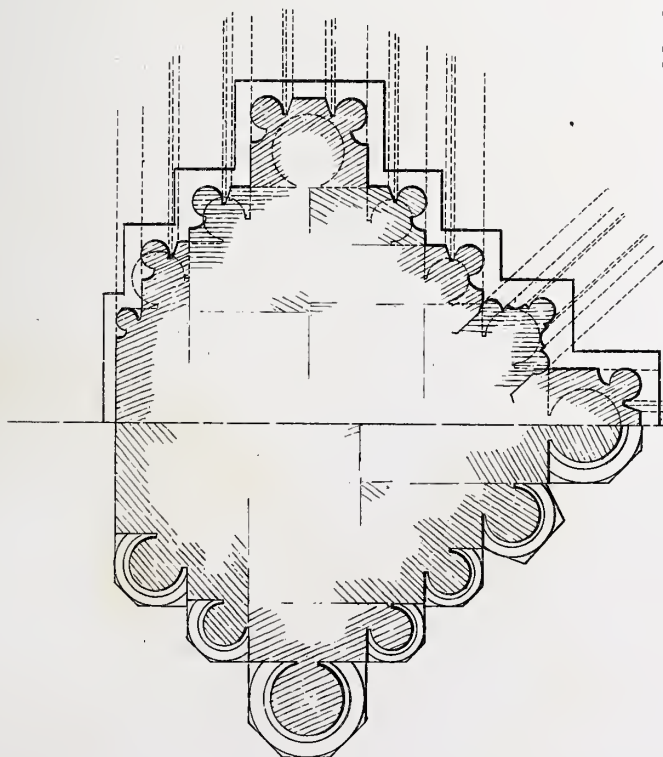


Moultures 1-25

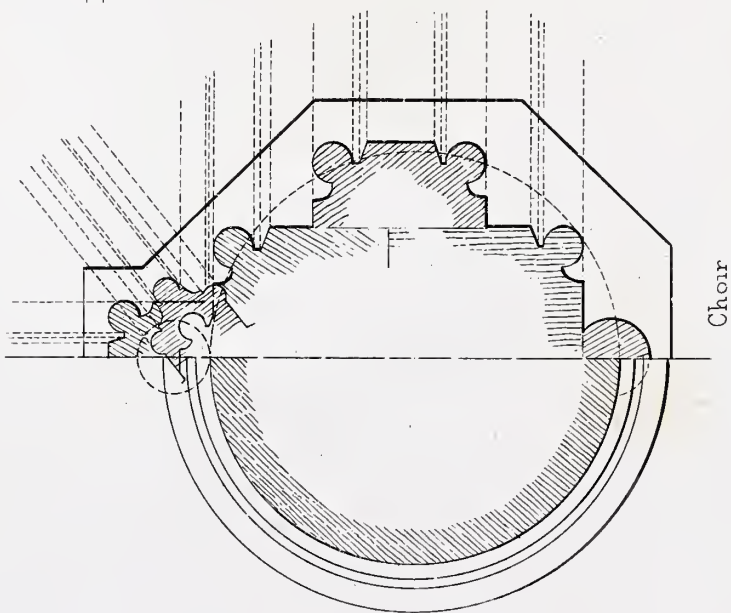
Bas Côté du chœur



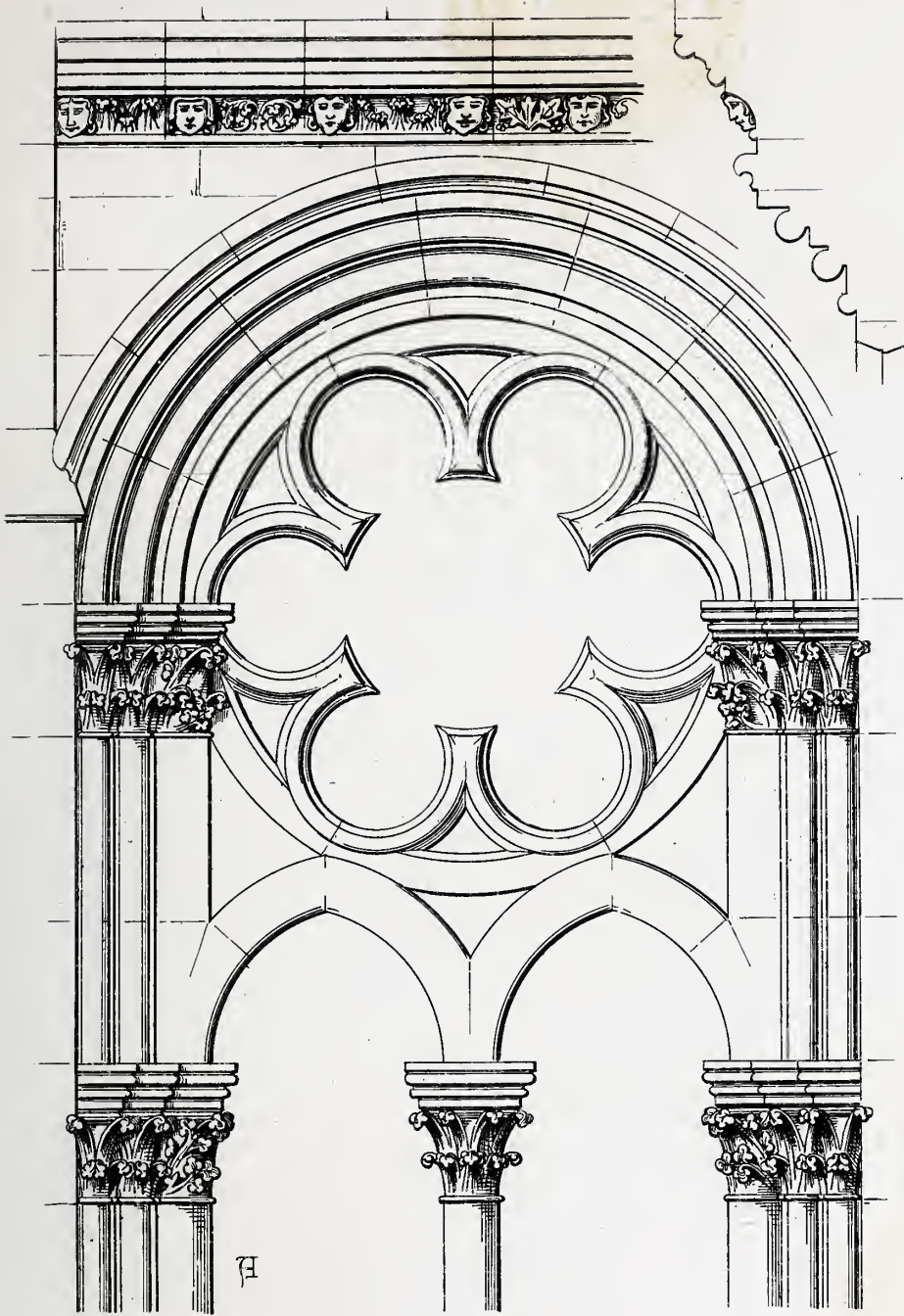
Mouldings 1-25



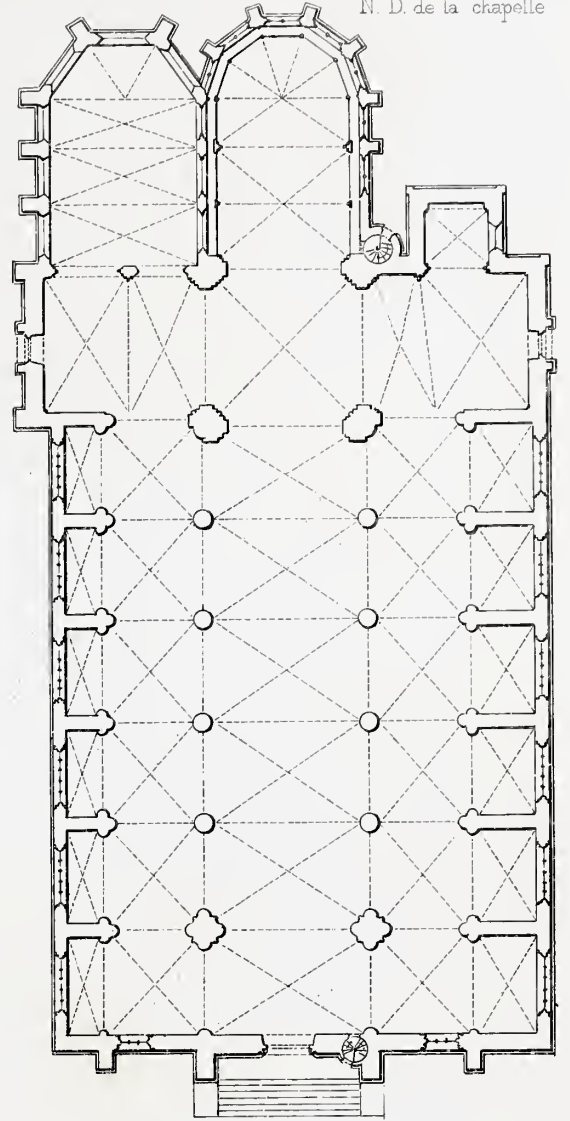
Aisle of choir



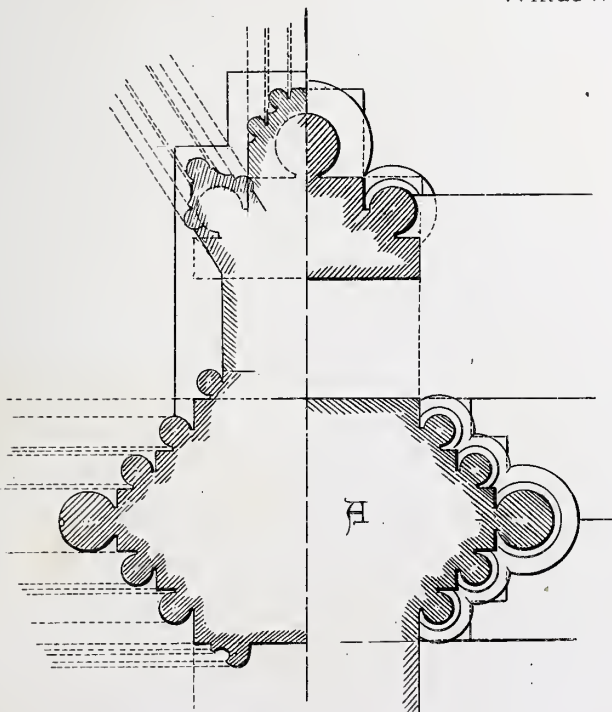
Chœur



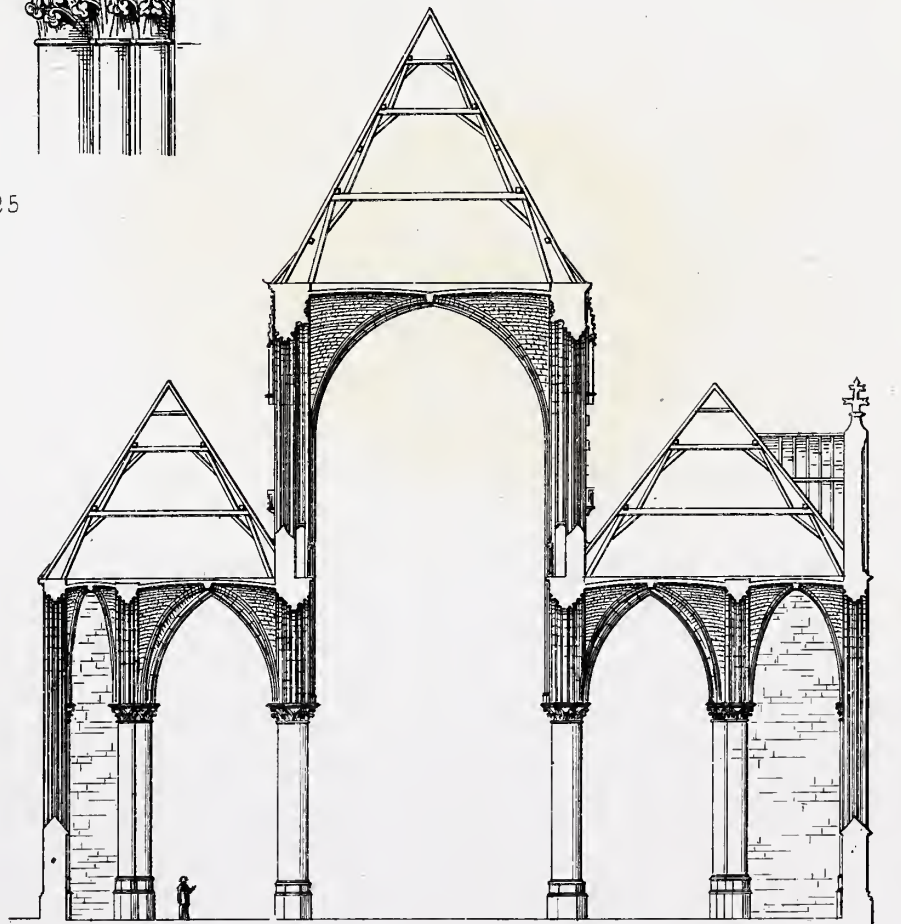
Window 1-25



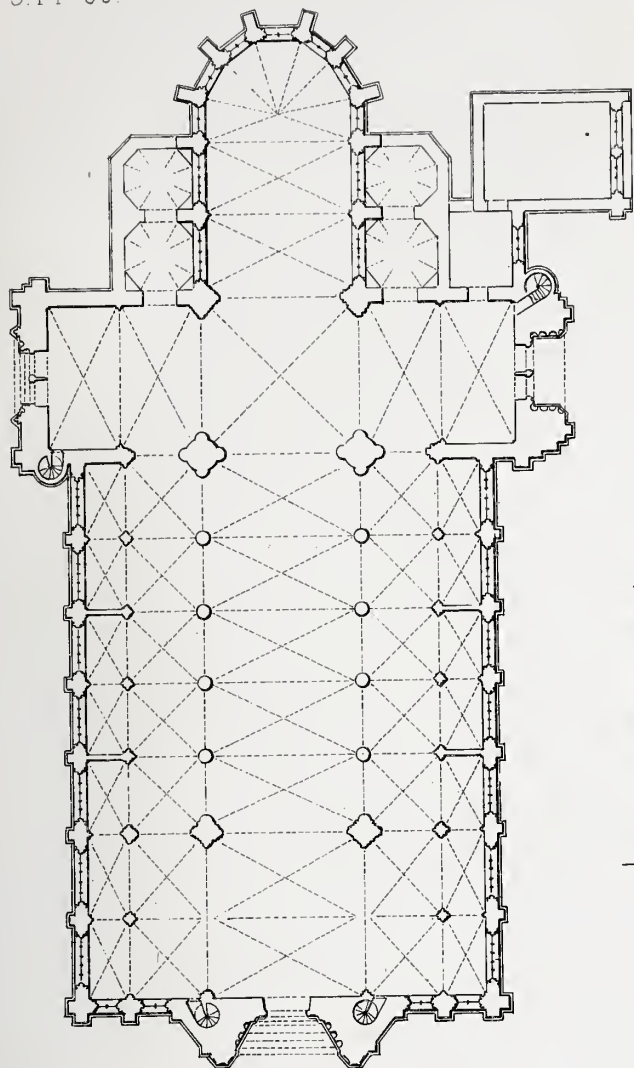
Plan 1-500



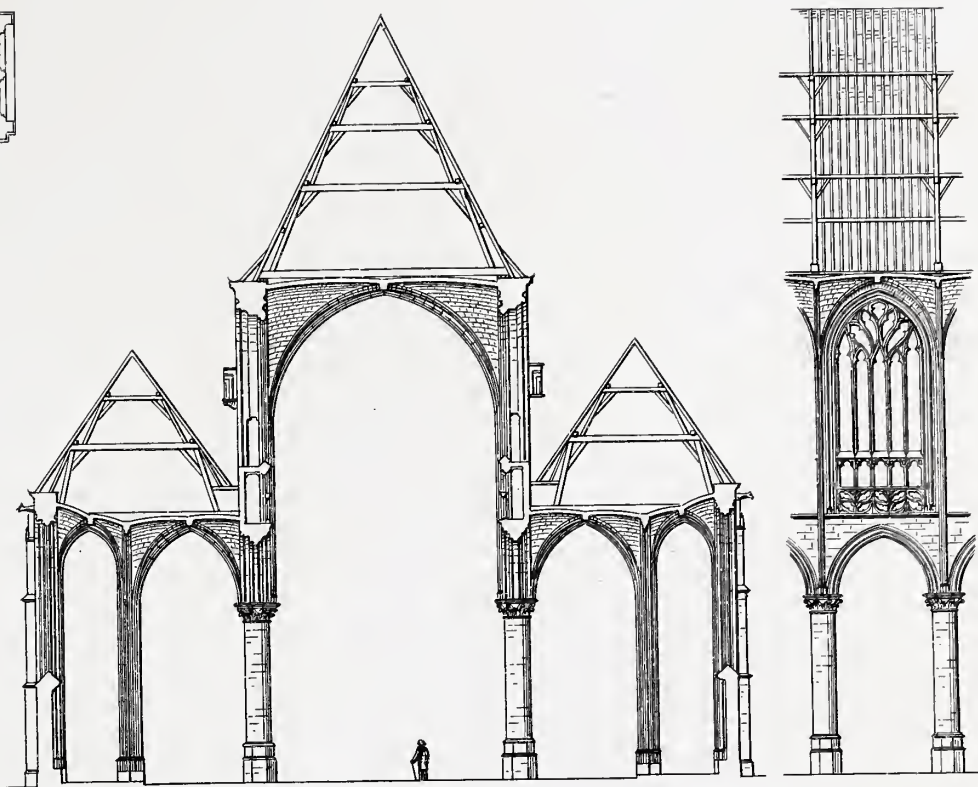
Moultures 1-25



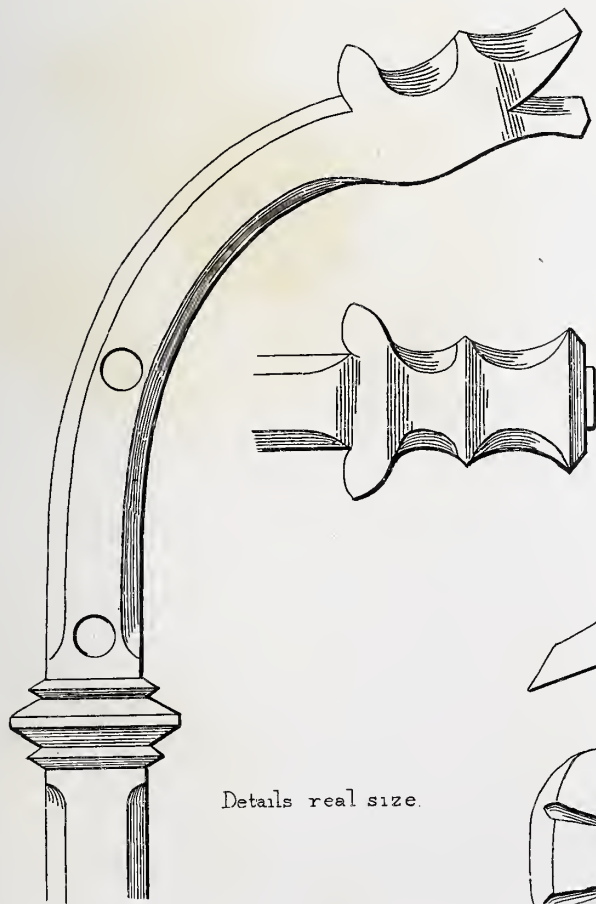
Section 1-300 T. H. King Archt^r Bruges.



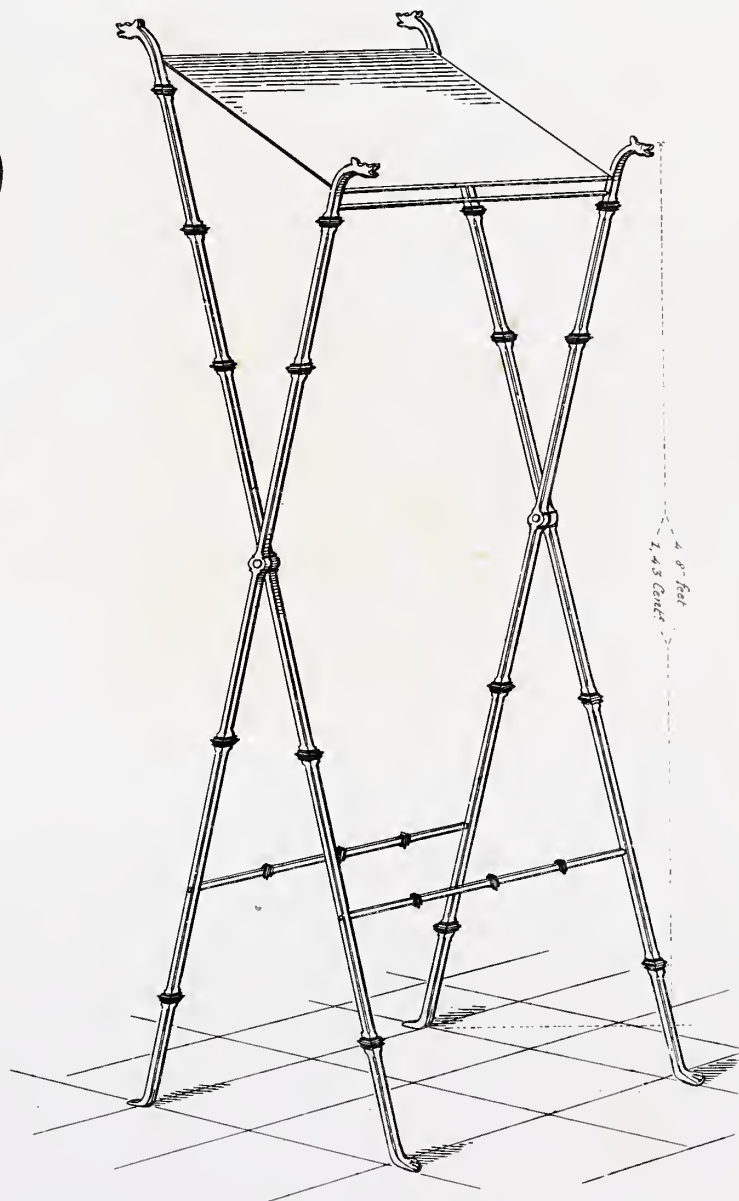
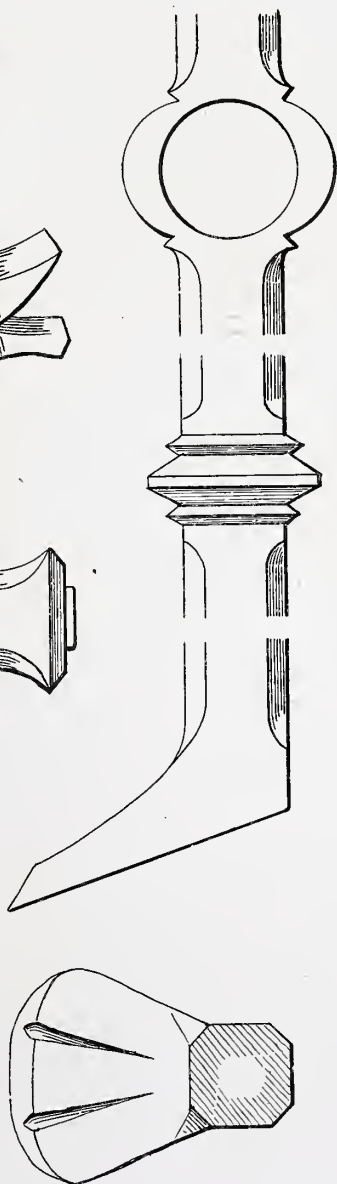
Plan 1-500



Sections 1-300



Details real size.



X A N T E N.

THE Church of Xanten contains many objects of especial interest in metal work, although of design and workmanship quite peculiar to its country.

The stone roodloft is late in design, but very elaborate; there are some remarkable specimens of carved reredoses, in wood, of an execution so delicate and complete as to be utterly beyond the power of a pencil to delineate with accuracy; and a very curious instance of the beam of lights which was among the earliest appendages to the choirs of our great Churches.

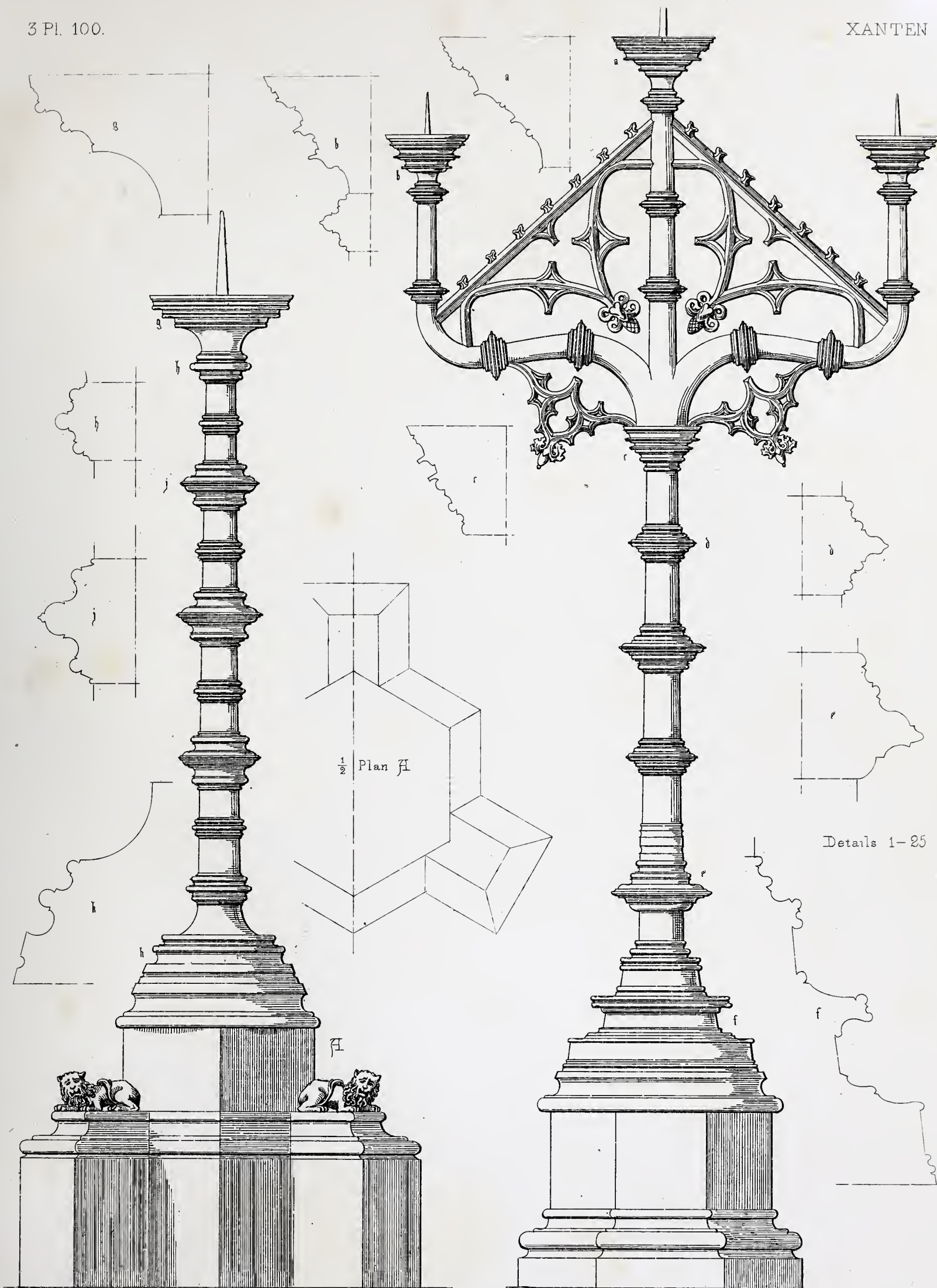
We read of the great beam for lights at Canterbury; of one at St. Denis; of one at Sens. That at Xanten is probably one of the very latest erected, for with the introduction of more elaborate candelabra and coronas these seem to have been superseded in the Churches of late date.

This is, however, an exception, for the Church is of the fourteenth century at Xanten, and the beam for lights is a very elaborate and costly erection of brass, richly moulded and floriated. It will be found in the last page of the second volume of Mr. King's book on "*Orfèvrerie et Ouvrages en Metal du Moyen Age*."

For particular illustrations, and accounts of the different purposes of branches and candlesticks, &c. in churches, we must refer the reader to the work of M. Guilhabaud, "*L'Architecture du Vau XVI. siècle, et les Arts qui en dependent*," where it will be found very carefully explained, with numerous valuable illustrations of the customs of our ancestors.

DESCRIPTION OF THE PLATE.

Elevation and half plan of brass candlestick, with lions at foot; the base is of marble; } at 1 in 10.
elevation of candlestick for three lights, also in brass }
Details of both candlesticks carefully enlarged to show the profiles of the ring-mouldings
surrounding the stems without scale, according to letters, or reference marked on the
plate.



London Bell & Daldy 1858

Scale 1-10

Déposé
300

Echelle 1-10

T. H. King Archt. Bruges.



GETTY RESEARCH INSTITUTE



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